

Pioneer

Sacramento City College
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**Beaver Boarders
Bicycle Racers
Blowing Glass**



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Potpourri

Computer Literacy



Photo by Evan Yee

"Computers are rapidly becoming such an integral part of our lives and society that someone who is unfamiliar with them will be considered illiterate in the near future," says Dr. Norval Wellsfry, assistant dean of business.

Indeed, computers are becoming one of the most widely used tools in many occupational fields.

One such field is journalism. Now a reporter sits in front of a video display terminal which has a typewriter-like keyboard with extra keys and television-like screen attached.

The writer types his story on the keyboard, and it appears on the screen. The extra keys allow him to erase or rearrange parts and edit his story as he goes along.

Librarians are now using computers for cataloguing and classifying the many thousands of volumes in the library. Marguerite Jones, interim assistant dean of learning resources, says that computers can produce 50 percent more material than professional staff alone.

With the aid of Ohio College Library Center computer services the library expects to be able to reclassify its volumes to the Library of

Congress System in two or three years.

In the last few years computer technology has advanced tremendously, according to Dave Rosenlof, data processing instructor.

"Computers have been reduced in size to one-tenth of what they used to be while at the same time they have become 10 times faster," he says. "Besides becoming faster, they have become more efficient, cheaper, and they also use less energy."

He continues, "Twenty years ago the first computer I worked on was the size of two office desks put together and cost \$80,000. Now my son has a computer he holds in his hand that is more powerful and reliable and cost \$300."

As a result of the growing demand for people skilled in the use of computers, colleges and universities are changing their requirements. A computer class is now required for all students who wish to graduate from Harvard.

Data processing classes at City College are now full; since the fall of 1978, enrollment has increased 40 percent.

Dr. Wellsfry expects to see enrollment increase even more because the California State University system has changed its general education requirements. All students, not just business majors, may now take data processing to satisfy graduation requirements.

With classes overloaded and the current computer at maximum capacity, City College is in the process of purchasing a new one, which is expected in June 1981. Wellsfry says, "We need this new computer so that we can serve all our students."

"Computer literacy will soon be a requirement for all of us."

— Stephanie Christensen

New Arts Venture

"We knew we had a good idea within the first meeting. We have by far the best community facility in Sacramento. It was a natural amalgamation."

Joe Kinzley was speaking for the theatre arts department about an idea that had just become a reality. At that series of meetings in 1979 and 1980, an organization—the Sacramento City Actor's Theatre (SCAT)—was created.

SCAT was established to produce plays and to sponsor workshops, field trips, student actors, cultural events, guest lectures and the Pennywhistle Players, a children's theatre company.

They would do this in conjunction with the Humanities and Fine Arts Division and with the direction and approval of a board of directors composed of faculty, administrators, students and community members.

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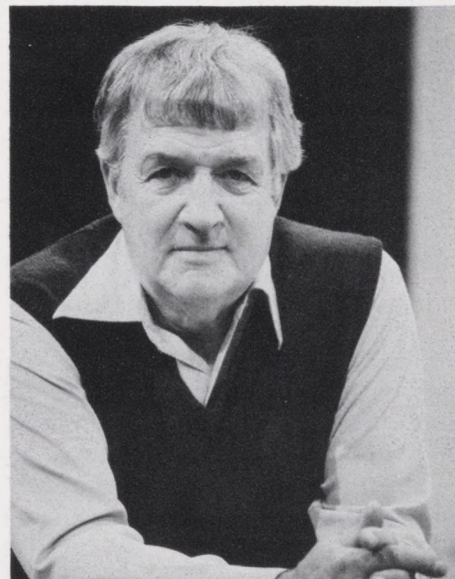


Photo by Mike Tkacheff

Joe Kinzley knew in the first meeting that SCAT was a natural amalgamation.

Potpourri

Larry Hendrick, assistant dean of humanities and fine arts, proposes, "SCAT will offer the student on campus a chance to work in quality productions while involving the community more intensely. Historically, City College productions have been open to community players, but we have never actively recruited for behind-the-scenes functions as well."

About the group's plans, Ann Kaelin, president of SCAT, says, "We hope to establish a workshop each season. We would sponsor an experienced person in mime, dance, choreography, singing or any of the related fields to hold a one- or two-day seminar. This would be an in-depth, if necessarily compact, teaching program utilizing some of the best people in each field."

"Sponsoring of theatre field trips, for example, might be a one-day bus trip to San Francisco to see a professional production. The sponsoring of cultural events or guest lecturers would enable us to take advantage of a local group or a touring company."

Kaelin continues, "SCAT, as an entity, hopes to sponsor student actors in the future. We would like eventually to be in a position to supplement the income of young people who must work, to be able to match any amount they would lose by attending rehearsals and performances."

Hendrick adds, "The organization is designed to be ultimately self-supporting. The Educational Enrichment Program has given SCAT seed money for initial operating expenses, but we will eventually start funding ourselves and doing away with the need for their financial aid."

The group hopes to stage two plays during next summer's Shakespearean Festival and to sponsor two Pennywhistle Player productions this year.

Hendrick believes SCAT to be a

very important project for the students and the college, "The board is trying to get a momentum going, something that will carry over to the next season."

— **Laraine Hubbard**

Tennis, Anyone?

Anyone for tennis?

A few years ago not many would have answered the call. Now in the wake of Bjorn Borg, Chris Evert Lloyd and Jimmy Connors, thousands of eager tennis buffs are flocking to the courts. Once there, enthusiasm turns to frustration as they cool their heels waiting for their turns to play.

One Sacramentan, Joe Pane, a retired city employee and 40-year tennis veteran, has found his own solution to the court problem: he built one in his own backyard. What makes it unique for this part of the country is that it is a grass court.

"I've always wanted to play on a

grass court," Pane says, "but they are all in the eastern part of the country. When I made up my mind to build my own court and started checking into expenses, I thought, 'Why not a grass court? The cost would be minimal compared to cement.'"

Pane's do-it-yourself project occupied all his spare time for five months. Fifteen trees had to be bulldozed out of his backyard and the ground rototilled, graded and leveled with painstaking care.

The type of grass to plant was the next question, and Pane sought the advice of an expert at the University of California at Davis.

"I talked to Prof. John Madison who is one of the foremost authorities on grasses and sod in the nation," explains Pane. "He suggested I plant creeping bent[a grass commonly used on golf course putting greens] and Bermuda grass. That's right, plain old Bermuda, for its durability and resistance to drought and disease."

"According to John Madison, who seems to know about these things, this is the only grass court west of Denver," Pane says.

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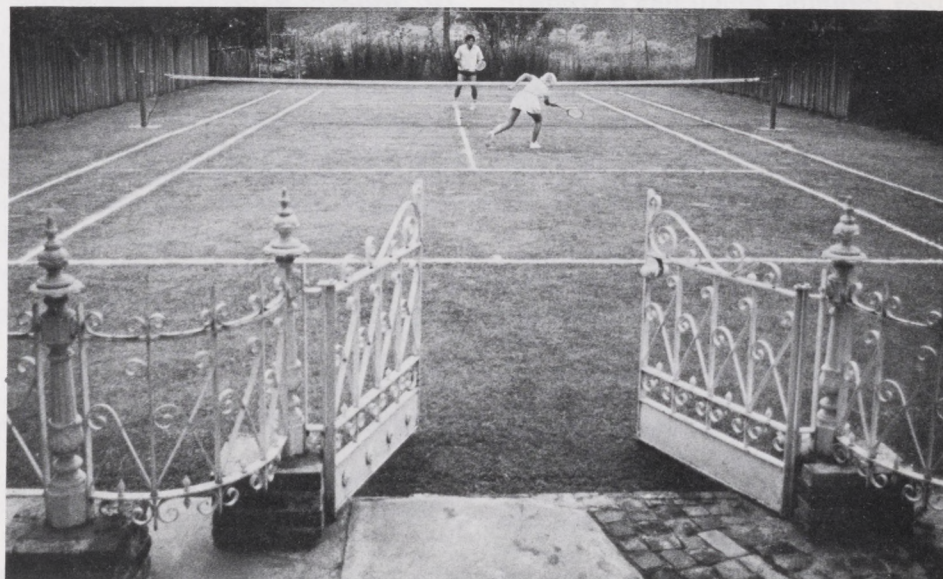


Photo by Evan Yee

A year after planting, the lawn was strong and flourishing. Pane installed nets, chalked lines and the court was ready for play.

Although the lawn is established, it still requires constant care. Aside from needing watering, fertilizing and spraying, the grass must be kept one-fourth inch long with a special lawn mower and frequent cuttings.

"It's a lot of work, but well worth the effort," Pane comments.

Playing on grass is different from playing on cement. "It improves your game," Pane explains enthusiastically. "The ball bounces low, usually just above the knees, which is where you want it. But it's an erratic bounce which means you have to really keep your eye on the ball and stroke through it.

"Also it's a faster game, but I find I can play longer without tiring because the grass is so much easier on my feet than cement."

Even though he has his own court, Pane still plays often with his old tennis cronies at the municipal courts at McKinley Park. As they sit waiting for a court, they reminisce about the good old days before the tennis boom.

— Elaine Goursolle

Flying on Home

Commuters who experience the frustration of bumper-to-bumper traffic on the way to work every morning can appreciate the method of transportation used by music director Forrest Van Riper.

Every morning he opens the garage door of his Cameron Park home, climbs into the cockpit of his airplane and flies to work.

The trip takes only 15 minutes of flying time to Executive Airport where he keeps an old truck for the 10-

minute drive to the college.

The first time he tried commuting by plane, he warned the students at the previous class meeting that he was going to try a different method of getting to school and they should wait for him if he were late.

To Van Riper's surprise and his students' disappointment, he arrived at school an hour early.

The only problem he encounters with commuting by plane is the occasional heavy fog in the winter. Van Riper doesn't have an instrument rating and therefore must drive during bad weather. On those days the trip takes him at least 45 minutes.

He has never had even a close call while flying, and he feels that pilots who have accidents are not using common sense. "I think that statistics bear out that most crashes are due to pilot error — people who are crazy enough to go out in bad weather.

"If I don't feel right, I will not fly. I need to be in top mental and physical condition," he says.

The soft spoken instructor says he gets a few surprised looks from people when they find out he flies to work, but he points out he is not the only one who flies to work from



Photo by Bill Mollet

City College music instructor Forrest Van Riper commutes to work from his Cameron Park home, using his Mooney Chaparral. He keeps the airplane in his garage.

Cameron Park.

"Some of the people who live there are airline pilots who fly commercial airliners. They fly their own planes into San Francisco, and they fly back when they complete their commercial flights," he explains.

Originally from Oregon, Van Riper came here "to get out of the rain." Now he lives on a sunny hilltop, overlooking a small lake, in a community devoted to his favorite sport.

The section of Cameron Park where Van Riper lives houses about 40 pilots and their families; it was designed as a fly-in community.

Its seven main streets are especially wide to handle both automobiles and airplanes. The pilots land at the airport and then taxi into their own driveways.

Perhaps Van Riper has found the perfect way to avoid the early morning and afternoon traffic congestion and also to enjoy the rewards of an unusual, pleasant community.

"It's kind of a unique thing. It just so happens that it works out beautifully. If I were teaching in another college, it probably wouldn't work."

—Art Vejar

The Greying of City College

By Cathy Hedgecock

The appearance of older students on campus in recent years has given City College a rejuvenating shot in the arm.

Motivated by a desire for self-improvement, boredom with house-keeping chores or determination not to waste the golden years, the older students, from 25 to 85, are changing the face of colleges and universities across the country.

At City College last year, 45 percent of the students were over 25,

Photos by Rex Hirahara

and 11 percent were over 40. The average age is now 27. This compares to 21 percent over 25 and five percent over 40 just 10 years ago.

The changing age of students reflects changes in society. Americans as a whole are getting older. The declining birth rate, cut by effective birth control methods and family planning, has lowered the number of high school graduates. At the same time, better health care is prolonging life expectancy, tilting the figures in the direction of an increasingly older population.

Older people are living healthier lives now as well as longer ones. They have more productive years and want to get the most out of them.

College officials are paying more and more attention to the older and returning students. The largest number are the returning students, who, like 33-year-old Sue Wright, are looking for something different.

Wright, as many of her contemporaries, began working as soon as she left high school. She has worked for the State of California for 11 years in a variety of clerical jobs. She came to City College off and on during that time to improve her business skills.

She now takes classes full-time and is determined not to return to clerical work.



Older students take the same classes that younger students do for the same number of units. The only concessions made to their age is in some of the physical education classes, such as swimming. Here, some classes have been designed with older bodies in mind.

"If I'm going to work, it should be something I enjoy," she says. "I did different clerical jobs, shuffled papers, for almost 11 years, but I never felt like I'd **done** something."

Bill Fong, 58, retired as a foreman at the Sacramento Army Depot and is now pursuing his second career as a Methodist minister.

"I really enjoy going here," says Fong, who is working toward a bachelor of arts degree in philosophy. He does not know where he will go

after City College, but he is considering the University of California at Berkeley or a seminary.

Recognizing that many older students learned to swim at some time in the past but may not have done any swimming for some time, the classes emphasize improving strokes and breathing. There are also classes for those who have never learned to swim.

after City College, but he is considering the University of California at Berkeley or a seminary.

Fong is an example of the retired students who now have the time and freedom to choose classes and goals. For some others, school is a form of recreation.

For example, Art Vejar, 33, is back for his second turn here. He came for two years, majoring in science, and then quit to take an X-ray technician's training course.

Vejar now works at Sutter Memorial Hospital and says that coming here is something of a hobby. He enjoys writing and working on the campus newspaper, but he does not plan to change careers at present.

College fills a gap in many people's lives. Carolyn Hanlon came back to school after her 12-year marriage ended in divorce. "I felt something was missing; I felt no self-worth. Coming here has opened new areas of finding out about myself," she says.

Returning to school after a number of years can be a scary experience for any student, and being older than the crowd only makes it worse.

"I was scared to death the first week of school," Hanlon notes, "but after seeing the younger ones face the same things, it got easier."

Wright went through a different change. "I went to school in the evening and was one of the younger students. When I first started in the daytime, I did feel like an old woman," she says.

Bonnie Ford, history instructor and director of the campus Women's Center, sees and advises many of the older students.

"Many of them, especially women, underestimate themselves," she maintains. "They are often frightened of competing with the younger students. Women who have been in the home for 10 or 20 years are the most scared of their ability."

"Men have usually been in the job situations and have been testing themselves. They don't feel so out of the world," she says.

A low self-image does not necessarily correlate with lack of ability. Ford notes that most older students do very well in classes after they gain confidence in themselves.

"Many of them are great resources in my history classes," she says. "They remember things we're talking about in class."



Weight loss and good muscle tone are as important to older students as they are to the younger ones, and basic body mechanics and yoga classes are popular with them. They get a great deal of pleasure from being

healthy and active.

Many of the older students like the combination of classroom activities, lectures and physical activities in a mixture that gives them a full round of campus experiences.

While older and younger generations may be at odds with each other in many situations, the opposite seems true on campus. Younger helps older with difficult homework problems; older discusses raising children with younger.

One group of older students was attracted to the campus almost two years ago by a program designed especially for them.

Project Gold is one of six pioneering nutrition programs in the Western States for people over 60 and the only one on a college campus. Although originally designed for providing lunch only, the program now has grown to include a variety of activities.

Beginning with 12 members two years ago, it now has between 60 and 75 attending the lunches regularly. Along with a well-balanced meal for an incomparable 50 cents, free activities such as a swimming class, a yoga class and lecture series are available.

Many members also attend regular college classes and do volunteer work on and off campus.

"They take everything from speech to history," says director Carolyn Mullin. "Some come just for lunch, but a high percentage are now in classes."

Seniors get regular college units for the classes they attend as well as for the lectures and swimming class.

Although the lunches are only for Project Gold members, younger students are encouraged to participate in the other activities, especially the lectures.

"It would be really good to get younger people in. We have question-and-answer sessions in the lecture, and we'd love to get the reactions of other generations," Mullin says.

Lecture topics have included travelogues all over the world, health-related issues, available community resources and off-beat items such as interpretation of dreams.

Speakers come on a purely volunteer basis; teachers, community leaders and Project Gold members share their expertise daily with an appreciative audience.

The program's swimming class is also a popular activity with about 100 attending the twice-weekly sessions. The class is designed with the limitations of older bodies in mind, but that doesn't diminish the participants' enjoyment of it.

Some learn to swim for the first time, some practice to improve their strokes and others limber up with water exercises.

"Swimming is marvelous. It's the best possible way to exercise," notes Mullin. "Doctors have recommended their patients come and take our class."

Coach Tom Sekul teaches the course; he is assisted by volunteer instructors Helen Gregory and Dan Beard.

Beard also leads the Hatha yoga class for seniors three days a week.

"I've taken off quite a few inches, believe it or not," says Edna Costa, 68, an active Project Gold member. "People 75 and 80 are in the yoga class. One lady in her 80s had to be helped up off the floor at the beginning, but you should see her now!"

Costa is also one of the many members doing volunteer work in the library, nursing program offices, Child Care Center, Infant/Toddler Center and Learning Center.

"We do not want to take jobs from other students," explains Mullin. "The jobs we do otherwise wouldn't get done." Many of the vital positions volunteers fill are not on the payroll due to Proposition 13 funding cuts.

Unpaid duties include doing clerical work, checking materials in and out and working with children. Last year members put in 2,250 hours on campus, and the demand for volunteers in other areas is growing.

Stephanie Harrison, instructional assistant in the English writing lab, has worked with many older students. "They're really inspiring, and they work so hard," she comments. "They're dedicated and know how important what they're doing is."

"Especially this semester, my older students have done the best work in my classes," comments humanities instructor David Warren.

Warren had one woman who turned in seven times the required number of assignments until he finally had to ask her to stop.

"If they don't get scared off in the beginning, thinking they won't be able to do the work, they almost always do exceptionally well," says Warren.

He has not had to change his subject matter or teaching style for different age groups in his classes, but this has been a concern at some schools.

Some four-year colleges have started giving independent study and life-experience credit to students who have been in the job market gaining knowledge through practical experience. For example a woman who had done housework for many years would not have to start with the basics to get a home economics degree.

Charles Nadler, dean of instruction, does not foresee such changes at City College in the near future, but he comments that older students like practical, job-related classes.

"They've been in the job market. When you produce the results, you get a promotion. It's a change to come to school and learn something just for the sake of learning it," he says.

"I don't think we need to change the curriculum but the approach," Nadler adds. "These people have done a lot, experienced a lot. I think we need to keep that in mind."

— **Cathy Hedgecock**



Stretching for the toes is one of the stretching exercises offered in the Project Gold yoga class.

Feed the People!

By Pat Brawley

Photos by Mike Tkacheff

"In 1979 a group of community organizations petitioned the governor to declare a state of emergency in the inner cities because they thought the food supply problem had gotten so bad."

Alice Lytle, secretary for State and Consumer Services, was explaining how she got to be head of a task force ordered to examine the food supply problem in the inner cities and propose solutions.

Lytle went on to explain that the problem of hunger in the inner cities is not strictly a local problem; it is nationwide. "In all the urban areas, it's essentially the same problem," she says.

Little in the way of fresh produce or meat is available. Bulk buying is seldom possible for people who are dependent on public transportation to get their purchases home; so most of them are limited to daily purchasing.

These were the problems outlined

in the petition to the governor.

He assigned Lytle to put together a task force to examine the petitioners' claims and see where the state could help.

The Inner City Food Task Force that she now chairs looked at a number of options and then began to move on the ones that appeared to have the best chances of helping alleviate the problems.

The most direct approach is in the area of direct marketing. Operating within the Department of Agriculture, the Direct Marketing Unit is involved in helping farmers bring in their own produce and market it themselves in the towns, thereby eliminating the middleman.

There are already 44 certified farmers markets around the state, but the task force particularly wants to encourage the farmers to market in the inner cities. This would be a fairly new concept since the farmers tend to market in areas like Stockton,

which are reasonably convenient for them to reach.

There are now three functioning markets in urban areas: one at Sixth and W streets in Sacramento, one in West Oakland, one in Eureka. Next spring there will be two in Los Angeles and one in San Francisco.

Janet Hughes of the Direct Marketing Unit is a little disappointed at the response. "We had hoped for more organizations to apply when we advertised," she remarks. "We can do up to 10 markets. Only seven organizations applied, and six were okayed."

The Inner City Farmers Market Development Project has up to \$10,000 to spend on each project. It uses the money to contract with organizations such as the Hunger Action Coalition (which was responsible for the farmers market in Sacramento) to develop the markets.

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Community gardeners are able to supplement their supply of fresh produce by growing it in their own garden plots. In addition, many

foreign-born people are able to grow foods from their native lands, many of which are not available in stores in this country.





Certified Farmers Markets, like this one at Sixth and W streets in Sacramento, are one

The people in the Direct Marketing Unit provide some technical assistance and advice on how to go about setting up a market. They also help enlist the aid of the local government.

"We shy away from organizing those things from this office," says Hughes. "Those people who are going to be successful are the ones who work on putting it together."

The attitude of not doing things for people but helping them to do it for themselves is not confined to Hughes. Jesse Orta, Lytle's deputy in charge of community gardens, says much the same thing.

The gardens are another approach about which the task force is optimistic. In the community gardens, urban residents are able to grow food for their own use, food that is often not available to them in the food outlets in their neighborhoods.

"We want to help people to help themselves on a no-cost basis," explains Orta. "We try to work with already existing resources such as the California Council of Community Gardens.

way for farmers to bring their produce into the urban areas to market it themselves.

"For example, if someone wants to garden in San Diego, we can call San Diego, and they can check with their contacts there to find them a garden spot."

Through the members of the task force, gardeners are able to get a great deal of help for their gardening projects. Task force members have conducted workshops for people in land planning, assessors offices, parks and recreation departments and public works to try to teach them to be sensitive to the needs of inner city people who have no land or gardens.

Through the network of people on the task force as well as those trained in the workshops, potential gardeners can get help in finding plots to garden. They can get California National Guardsmen to help bring in topsoil or people from Parks and Recreation to help with rototilling.

The University of California at Davis even has a Master Gardener Program which trains gardeners in everything from how to test soil to how to choose seeds.

Gardeners are taught about the application of pesticides or herbicides both organic and inorganic. Since many of the community gardens do not allow inorganic sprays, knowing organic methods is a must in these gardens.

George Brian and Uto Petroni are fairly typical community gardeners. Brian has gardened at the 15th and Q garden for three years. He grows crops year-round and, at 76, has an invaluable store of knowledge about gardening.

"George is the best gardener in the world," says Petroni. "He knows everything. He's the best gardener I've ever seen, and he works so hard."

The two men became friends when Petroni retired and moved to 17th and Capital. Every day he took a walk by the garden, stopping and talking to Brian who offered him vegetables from the garden. Soon Petroni was helping Brian work his garden plot.

For elderly retirees like Brian and Petroni, the gardens may make the difference between an adequate diet and an inadequate one. For other gardeners such as Alvar Yelvington, the garden has other uses.

Yelvington is a gourmet cook, and he uses many ingredients such as French sorrel and shallots in his cooking. He grows many of these for the pleasure of serving them fresh from his own garden.

The three men — Yelvington, Brian and Petroni — get fresh food, companionship, exercise and a feeling of involvement from their participation.

"Community gardens improve the social climate and quality of life in urban neighborhoods," Orta points out. "Gardening breaks down the barriers of race, sex and age. There is a positive contact in the gardens that stimulates social interaction."

Orta claims that interest in gardening is growing nationally. "Since

1978, the last year for which we have figures, there are 33 million households involved in gardening. There are another 13 million who want to, but there is not land for them.

"That indicates there are 250,000 in California if land were available for them," he continues. "The demand is exceeding the supply."

To meet this need, Orta is working on putting together a Land Bank, a record of land available for people who want to garden on public or private land.

Some of the land is easy to identify and utilize. There is land owned by the different state agencies such as freeway right-of-ways where the farmers markets now operate.

There are other parcels of land, such as vacant lots surrounding the state capitol, that are controlled by the General Services Department where some of the city's gardening began.

In addition, there are private land-owners who are willing to allow their land to be used for gardening if the gardeners will agree to maintain the land and absolve the landowners of liability. That land can be added to the Land Bank.

There are also some uses of public land that are an offshoot of the gardening effort. A cooperative cannery on land that belongs to the Department of Resources in Woodland will can food for the community gardeners or give them instructions on how to do their own canning.

The farmers markets and the gardens are functioning already, but another task force approach is a little farther down the road.

The task force had hoped to implement a concept originally suggested by the community groups who petitioned the governor. They had proposed emergency food outlets — kind of grocery stores.

"They won't be pretty, they won't have piped-in music, they won't cash checks or sell hair spray, but

they will sell food at prices people can afford," explains Lytle.

The emergency food outlets are still in the formative stage. They are to be owned by community groups, explains Julian Comacho, Lytle's assistant.

"The stores are run by two boards made up of members of the community groups. Then they are actually two-sided, one side being involved in manpower. They hire and train the people who will work the store. The other board is responsible for the building and stock," he explains.

The first store in West Oakland will open soon. It has been slow getting started, but, as Lytle points out, "poor people don't have money and business expertise. What they need now is to hire a manager to head the business, but how are you going to get a good manager to come in and manage a store in an inner city that is not even going to be a profit-making enterprise?"

The attention to the plight of urban city dwellers has encouraged another response.

Safeway has opened a new store called the Food Barn in the Visitation Valley area of San Francisco. It doesn't have piped-in music, and it doesn't cash checks, and it doesn't sell hair spray, and it has succeeded in reducing food cost as much as 25 percent on some items.

Based on the success of the Food Barn, Safeway has announced that it will soon move into other locations in the inner city in South San Francisco and East Oakland. The task force members are encouraged; if Safeway is copying them, they must have a sound idea.

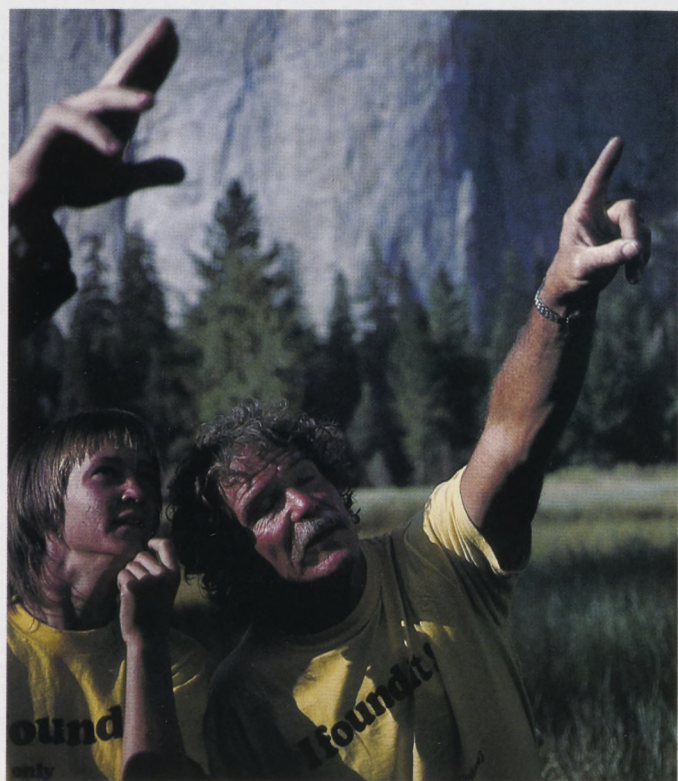
With its Food Barn, Safeway does appear to be doing what the task force had hoped to convince the chains to do: move into the inner cities.



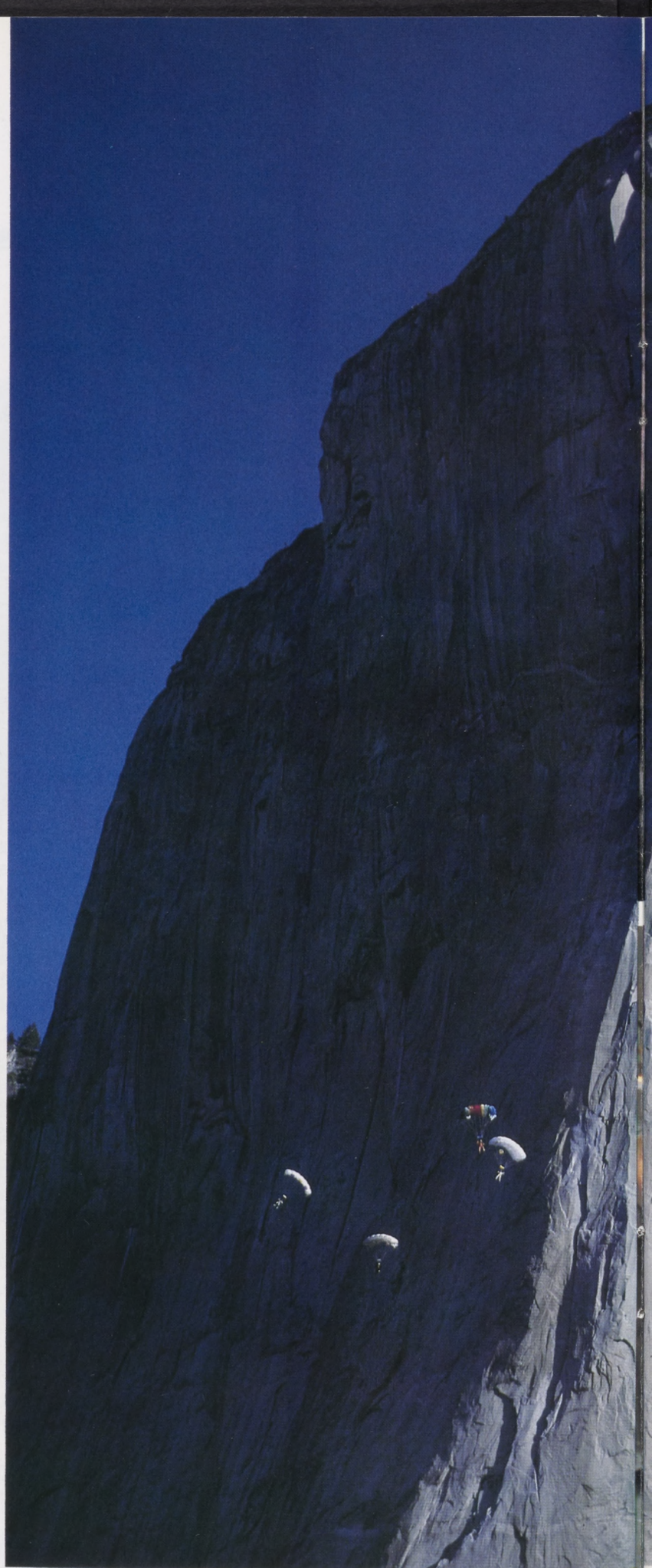
For many retired people like George Brian, community gardens are a source of fresh produce as well as exercise and companionship.

Super gardeners like Brian (whose friend Uto Petroni has described him as the best gardener in the world) are great sources of knowledge for other gardeners who may have the will to garden but lack the skill that Brian has gained from many years of gardening.

Motes in the Morning



Photos by Cheryl Nuss





Looking like bright motes of dust in the morning sunlight, skydivers brave the dangers of looming El Capitan for the thrill of the terrifying short trip to the valley floor 3,300 feet below.

Watchers on the valley floor wait anxiously as they watch each diver descend the face of the mountain. After each jump, friends and family rush to embrace the intrepid divers.

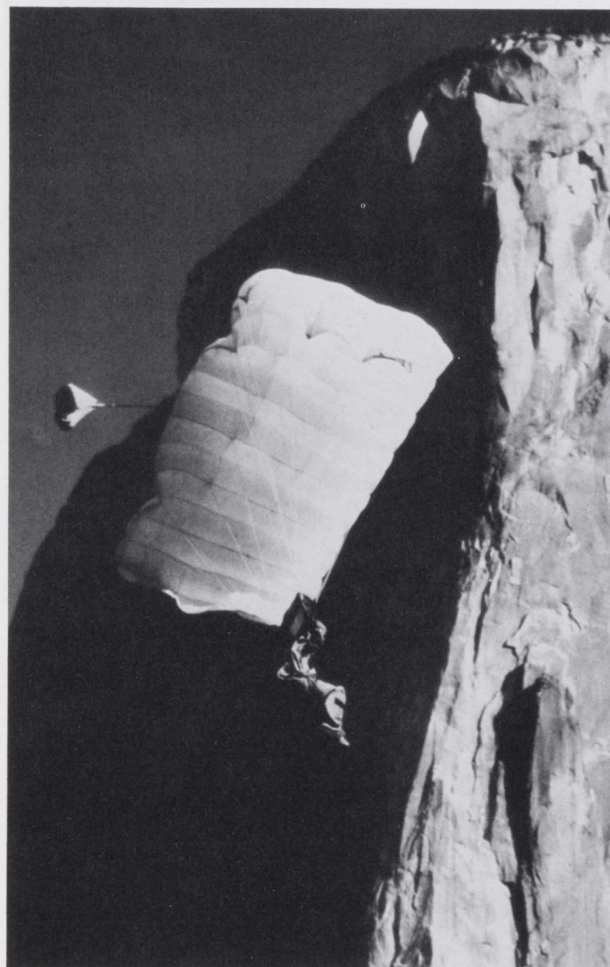
Some divers, like Carl Winther, have a long record of exhibition dives to look back on before El Capitan. Since they may lose their licenses to compete in exhibition events, this event may be their greatest and last jump.

Diving off El Capitan can be extremely dangerous. If the divers open their parachutes in less than six seconds, they will be slammed back against the face of the mountain. If they take more than eight seconds, there will not be enough time for the chutes to open before they hit the ground.

Off, Out and Away!

By Art Vejar

Photos by Cheryl Nuss



They gathered in a cool green meadow at the base of El Capitan in Yosemite National Park in the clear morning light to watch the spectacle of men challenging nature.

That late August morning, 12 men were going to jump more than 3,000 feet from the top of the mountain to the valley floor below.

Towering El Capitan had often been used by hang gliding enthusiasts, but recently it had attracted parachutists searching for something more challenging than simply jumping out of a plane.

Even for exhibition jumper Carl Winther, printing technology instructor at City College, this was a challenge. "The thrill with exhibition

jumping is not just because of the people but because it's tougher.

There is no margin for error in the El Capitan jump. The face of the mountain is not so smooth as it appears from a distance. The sky divers must avoid a ledge partway down and have little or no wind to help them maneuver out from the face of the mountain.

After leaving the top of the mountain, the jumpers must wait at least six seconds before opening their chutes, or they will slam back against the rocky face or get caught on the ledge.

They can't delay opening their chutes for too long either. If they wait more than eight seconds, there will not be enough time for the chutes to open before they hit the ground.

Because of the danger, the National Park Service has been reluctant to issue permits. During the summer of 1980, it issued a few skydiving permits but with restrictions on the number of people who could jump in a day and with a prohibition against jumping in groups.

There is no margin for error in the El Capitan jump. The face of the mountain is not so smooth as it appears from a distance. The sky divers must avoid a ledge partway down and have little or no wind to help them maneuver out from the face of the mountain.

After leaving the top of the mountain, the jumpers must wait at least six seconds before opening their

chutes, or they will slam back against the rocky face or get caught on the ledge.

The first man had just landed and the other two were on their way down when spectators saw four skydivers leap off the mountain, jumping as a group in defiance of the Park Service edict. As if jumping off the mountain weren't risky enough, the four had decided to add the risk of colliding with each other.

It was difficult trying to watch all four bright moving specks against the dark shadow of the mountain, but anticipation and suspense kept all eyes fixed until the four chutes opened safely.

One of the observers in the field was Georgine Winther, Carl's mother. When one of the four delayed opening his chute until the last possible second, she called to him, "Open the chute, open it, why doesn't he open the chute?"

Carl and two of his partners — Royce Parker and Jerry Schaffer — were the next to make the jump together, risking the mountain and the citation that was waiting for them on the ground.

Winther's third partner, Mike Dodson, chose to jump alone. He wanted to make certain he would be able to get enough lift out from the face. So he tied one end of a rope to a skateboard and the other to a tree. He then rode the skateboard off the edge, giving himself probably 10 feet of push out from the face.

Dodson was followed by one more diver to complete the show for the day. The last jumper, George Morar, at 56 was the oldest of the group.

Such dangerous stunts are a natural part of the lives of the Winther family. The mother, Georgine, was a circus aerialist when she was younger. She laughingly says, "The boys are paying me back for what I put them through then."

She is her son's ground support crew on most of his jumps and is there when he completes his feats. She loves to talk about her sons, Carl and Gene, a race car driver, and recount some of their more hair-raising experiences.

For instance, she tells of one occasion when Carl wanted to participate in a jump despite having two broken arms. She was naturally skeptical about his ability to pull the rip cord, but when his friend, Dodson, said he would jump with Carl to pull the cord for him, she gave her approval.

She was, however, openly concerned about the El Capitan jump. She had been with her 34-year-old son on many of his 500 jumps during six years of competition and had faith in his ability. But this was a different situation, and she had heard of the accidents and deaths that had occurred.

As the first jumpers landed in the meadow, they stood gazing up at the other figures floating down. Maybe they were wondering at the forbidding peak while relishing their audacity in daring to challenge it and walk away.

This certainly was no feat for novices, but this was not a group of beginners. The slim, dark-haired Winther had first taken up parachuting in 1970 and since then had completed more than 2,000 jumps and participated in six national competitions.

He had started with the Yolo Skydivers and then competed as a member of the Sierra Parachute Team which won the national championship three years in succession and took second place the next three years.

He had also been part of the team that established a world record by forming a star with 34 people making contact while free falling.

"We had a national sponsor, Security Parachute Company of San Leandro, and we did all their test jumps for them. We were their test team. They paid for our jumps and gear. We were professionals," he explains.

During his seven years of professional skydiving, he performed many exhibition jumps. "I've got about 100 jumps in Sacramento. I've jumped out of hot air balloons, and I've jumped at City College at least 10 times. I've also jumped at the West Capitol Raceway at motorcycle races, and I've jumped into the fairgrounds."

The exhibition jump Winther remembers most vividly is the one when they jumped into Cal Expo while he was wired to a KCRA live camera. During the jump, he communicated with the station and the on-the-spot reporter who eventually ended up on the bottom of a pile of skydivers.

All three of his friends at El Capitan were also ex-competition divers. They had each completed more than 1,500 jumps professionally and in exhibitions.

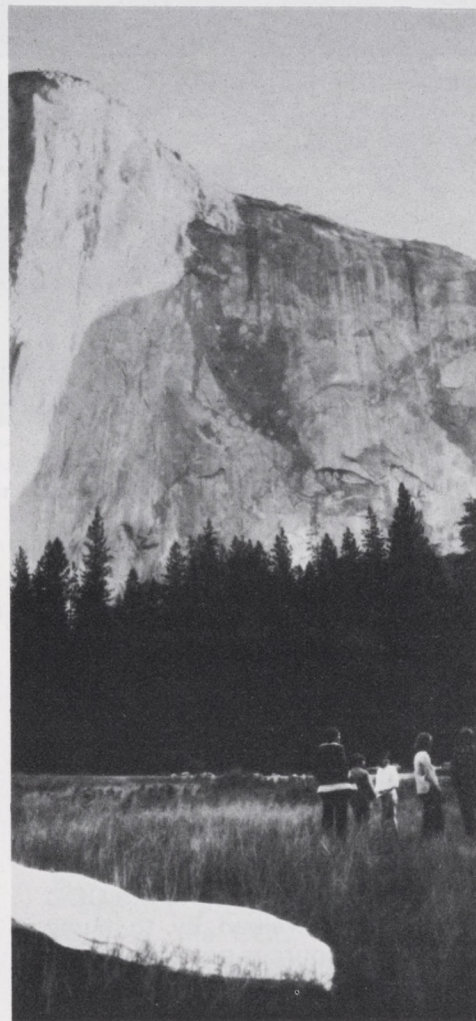
When they came out of retirement to participate in last year's People's Day activities, they called themselves "The Geritol Skydivers" because they were all over 30.

Before making the El Capitan jump, the friends had gone into training. They practiced, discussed the jump and viewed films of other jumps off the mountain.

They were lucky to have completed their training in time to jump on Aug. 26. On Sept. 1, the Park Service refused to issue any more permits for jumps off El Capitan.

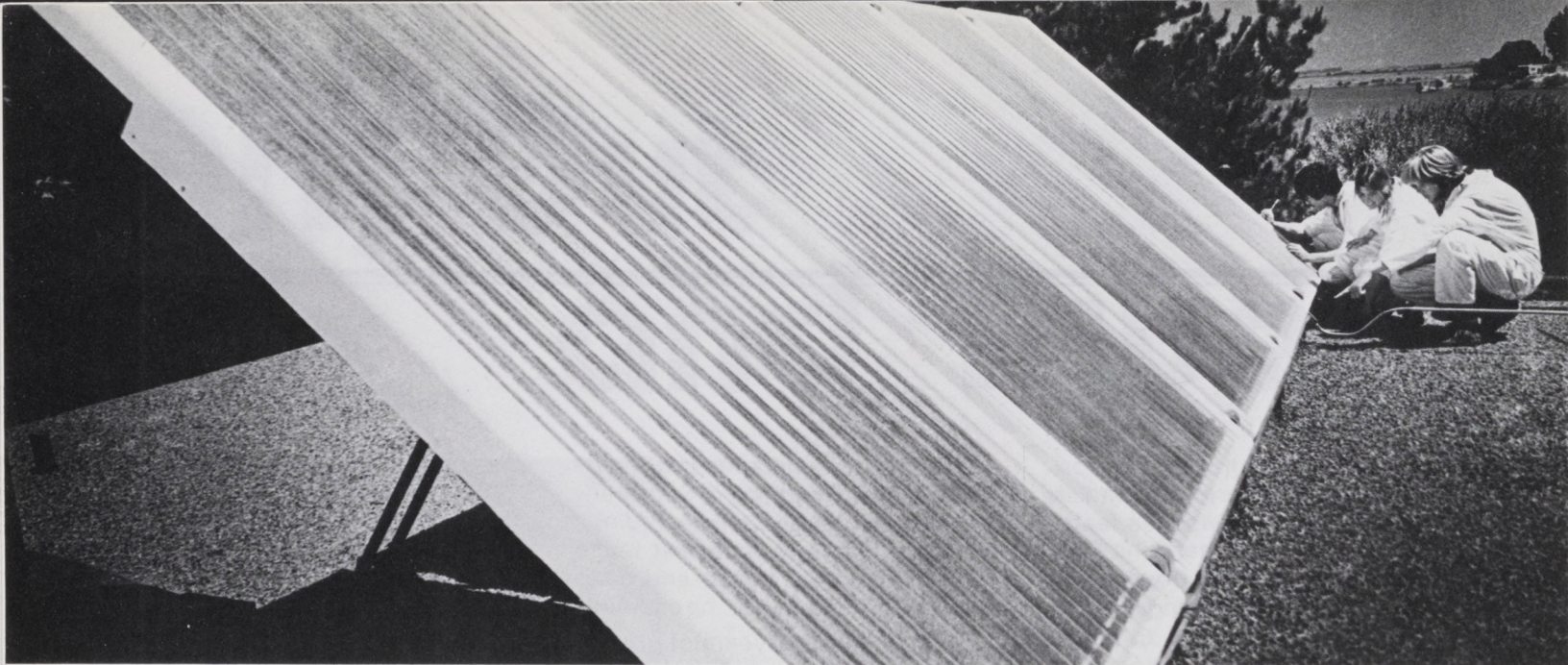
Because Winther and his friends jumped illegally as a group from El Capitan, they now face suspension by the United States Parachuting Association.

This may not happen for some



time because there is a suit pending against the association by other jumpers whose licenses were suspended for violating the El Capitan rules.

If their licenses are suspended, they will not be able to take part in any competitions or exhibitions sponsored by the parachuting association. That doesn't worry them much because they are retired and have had their chance at the mountain.



California Conservation Corps Solar Specialists receive training in making and installing solar panels. Only people who have served in the

corps for six months or more may apply to be specialists. If accepted, they will serve for one more year in this super grade.

Sun Power

Story and Photos by Evan Yee

When Jack Dugan saw the solar panel leaning on the wall, he said to himself, "What the hell is Marvin up to? Why doesn't he do what he's supposed to?"

Marvin Yarbrough, a supervisor for the California Conservation Corps, wanted to draw attention to the solar panels he had developed with some friends. So he took one of the panels to the Department of Resources building in Sacramento and set it up against a wall.

Yarbrough recalls, "There was just a tremendous amount of interest from the Department of Forestry director who walked by to the CCC director who walked by to Huey Johnson [resources secretary] who walked by. Just everybody was enthusiastic because it was becoming the sexy thing, solar energy. They didn't care if it worked just as long as it sounded good."

However, Dugan, deputy director of the corps and Yarbrough's superior, was less than enthusiastic. "I thought, 'What is he doing? He's off on another hair-brained idea.' I didn't know what the panel was and when he started to give me more information, I was still skeptical about the whole thing."

Yarbrough had a lot of convincing to do, but he did it. Now, two years later, the California Conservation Corps has a funded program for the installation of solar water heating systems in state parks throughout California, and Yarbrough heads the program as solar coordinator for the corps.

That might seem a somewhat unusual way to start a project, but the corps is just that way.

Its director, B.T. Collins, describes the corps' origin, "The CCC was the governor's idea. He saw a lot of kids going nowhere. He saw the environment going to hell. So he put the two of them together."

Officially begun in January 1976, the corps was mandated by the Legislature to serve two purposes: to protect and maintain the environment of California and to train young people with employable skills.

Youths, 16 to 23 years of age, are hired by the corps for one year. They do all types of work from planting trees and hauling debris from streams to fighting forest fires.

The corps has a few specialists, members who hire on for a second year and learn a special skill. Those

members who work in the solar unit are specialists and have jobs which are considered real plums by the other corps members.

The solar program uses solar panels built and installed by the specialists. These panels save energy and utilize a non-polluting energy source. So the program fills both aspects of the legislative mandate.

Corps solar installations are already working in a number of state parks. The installation nearest Sacramento is at Brannan Island State Park several miles south of Rio Vista.

The system there has 10 panels atop a small shower and restroom facility. It provide about 75 percent of the hot water needs of campers. The rest is supplied by a conventional propane heater used as a backup unit.

Yarbrough notes, "Solar water heating systems are running somewhere between \$22 and \$23 a square foot installed. A system like this one at Brannan Island, which is 300 square feet, would run you about \$6,000. This is like a typical system for a private home, except it's just oversized."

Yarbrough knows every inch of the Brannan Island installation from its

1/20 horsepower, .85 amp pump to its fiberglass-impregnated acrylic glazing.

He can explain how the differential thermostat senses the temperatures of the storage tanks and solar panels and how it activates the pump. He can pick out any electrical wire or water line and show exactly what it's for and where it flows.

The outcome of such knowledge is a government project that works, one that actually saves money and conserves natural resources.

Dugan can attest to this. "This is not all of it, but we're saving the state 600 gallons a day of propane from our installations. Obviously, that isn't a helluva lot, but look at the potential," he says.

Not only do the installations work, but they are also models of quality workmanship. Dugan remarks, "Nobody has written me and said, 'I appreciate all the money you're saving the state,' because they don't know that, but we have received a lot of public response on the quality of the solar work and an appreciation for how the corps members work.

"The Department of Resources engineers, who are not known for their modesty or their lack of critical view, said our installations down south are the best they've ever seen," he continues. "The energy program of the CCC is small, but it can stand the scrutiny of anybody."

Building solar installations is not necessarily easy. Yarbrough has learned from past mistakes and is now aware of the pitfalls. He says, "A problem with the solar industry today has been the solar contractor going out and bidding on a job, bidding too high on it because he doesn't know enough about it. He doesn't know how many hours he's going to have to spend; so the price goes up right there.

"On top of that," he continues, "he hasn't had enough experience to



California Conservation Corps Solar Specialists install solar panels on state park restrooms. Seventy-five percent of the hot water

for showers in these buildings can be heated by the solar panels. The rest is supplied by a conventional propane heater used as a backup

know simple things like what kind of wire to use for sensors and where is the best place to put the controls and this other stuff.

"So," he says, "the system sits there and maybe works okay for a few months. Then something happens, and it doesn't work anymore. Now the consumer is upset, and the contractor is upset because he has to go back out and try to fix it."

Yarbrough knows enough, now, to go into the solar business for himself. But with the success of the present installations, he prefers to work with his CCC crew on projects which are already being planned. The Department of Parks and Recreation alone will keep him busy for a while with projects in Santa Rosa, Monterey, Goleta and San Diego.

The CCC solar unit this year received its own budget, and its staff is to be increased from 22 to 54 people. This success characterizes the overall efficiency of the CCC. While some government agencies go into debt, the corps actually makes money.

Director Collins comments, "We return \$1.2 dollars to the state for every dollar spent on the CCC, which may account for why we received a 30 percent increase in our budget and an overwhelming mandate for another five years of existence."

For the future, the CCC will work with a two-pronged attack on the energy problem. Collins expects the corps will experiment with windmill and hydroelectric power.

Besides promoting new power sources, the CCC is also simply conserving. Corps buildings around California have been energy audited and then modified with more economical lighting and more insulation. Even Collins' own office has had some lights permanently turned out.

The director says, "We've lived in an energy-cheap situation; we've always thought it would be there. I mean, this is the country where you have an electric eyebrow plucker.

"If we can develop alternative sources of energy and at the same time conserve, we can win the battle. We can tell the Arabs to go to..."

Running for the Fun of It

By Robert Fong

Photos by Mike Tkacheff

Every marathon draws hordes of participants. In the popular races, such as the Boston and New York marathons, athletes from all over the country flock to participate.

Runners of all age groups are found in most marathons. The younger competitors are always given the best chances of winning while the middle-aged and older runners are the dark horses of the race.

Spectators go so far as to ask, "Why do those older guys even try when they know they haven't got half a chance of winning?" The reason is simple: Some people run for reasons other than victory and personal glory.

Several City College faculty members participate in marathons regularly for widely varying reasons.

Doris Cummins of the dental health department has participated in seven marathons. She says, "Running gives me a general sense of well-being and a better feeling about myself. Also, being outside is one of the things I enjoy most about running."

Cummins doesn't worry about fast finishes. "I do some races for good time, depending on the weather and my mental attitude," she explains. "But I usually run at a slow pace."

Baseball coach Jerry Weinstein has run in two marathons, but he participates for recreation and personal enjoyment. "Running gives me time to plan things and relax," he says.

"Competing takes away the enjoyment of the sport," says Weinstein, ordinarily recognized as a man dedicated to winning. "I run to finish, but I like to do it at my own pace."

Weinstein notes that the serious competitors usually get "burned out" from the intense training.

He makes it a practice to run three or four miles a day plus one long run of 15 to 20 miles each week. He often



Baseball coach Jerry Weinstein and assistant track coach Bob Lanza enjoy an early

morning run along William Land Park. The two run together three or four times a week.

trains with fellow physical education instructor Bob Lanza. In addition, he also trains with his jogging class on Tuesdays and Thursdays.

Counselor John Suter maintains, "The most important thing in running a marathon is knowing that you can do it. Time means little to me. I like marathons because they give me a chance to meet enjoyable people."

Suter ran his first marathon four years ago and has been in many since that time, including 10 last year. However, he emphasizes the fact that he runs to please himself, not for competition.

For him, as for the others, running is just another dimension in a busy life. He tries to run 80 to 100 miles each week, but, unlike the other faculty members, Suter does most of his running early in the morning.

Suter, who starts each day with a 10-mile run, finds that running is a great outlet for stress. "Nothing relieves tension better," he claims. "It clears my mind for the rest of the day."

Ellen Standley of the dental health department agrees with Suter. "Mentally, it's very relaxing," she says. "It gives me something to do and makes me feel good. It's a very satisfying hobby, and it has done a lot for me."

Standley adds that she has become more self-confident since she started running.

Standley and Cummins make it a daily routine to run during their lunch break. They usually run between four to eight miles each day. Standley has an additional training schedule on the weekends.

For history instructor Bill Mahan, running is "my way of getting in

touch with myself and the environment. I enjoy the park, the trees and fresh air."

Mahan finds running to be both exciting and relaxing at the same time. "Running eases tension," he says, "and it gives me a chance to get away from that sealed metal box [the automobile]."

Mahan especially enjoys the scenery that often accompanies running. "I've run in Central Park in New York and Capitol Mall in Washington, D.C.," he says.

Mahan remembers the Mayor's Cup in San Francisco as one of the most beautiful marathons he has participated in. Both Mahan and Suter participated in the run, and both were awed by the magnificent scenery of San Francisco.

"The race started on Treasure Island and went through the Presidio," recalls Mahan. "It took us through Golden Gate Park, across

the bridge and back."

"You just can't beat that," adds Suter.

Math instructors Rick Detar and Charles Duff started running simply to improve their physical condition so that they could hike the Tahoe-Yosemite trail.

Eventually, they developed an interest in running and started participating in marathons. Although the two still hike often, running is now a major part of their lives.

The 1978 Sacramento Marathon was the first for both men. Since then, Duff has run in two marathons; Detar, three.

However, Duff doesn't always find running enjoyable. "A lot of times, running isn't a great feeling," he says, "but there's a matter of pride involved. We set modest goals, and it's a good feeling to attain those goals."

History instructor Bill Mahan began running to get away from smoking. Running keeps him in touch with the environment.



Dental hygiene instructors Ellen Standley and Doris Cummins run together every day.



Detar, Duff and Mahan run together five days a week, averaging about 10 miles per day. Mahan also runs on Saturdays, but he usually rests on Sundays.

Despite their different reasons for taking up running, one common objective of the faculty runners was weight reduction. However, Mahan, who didn't have a weight problem, took up running as a diversion from smoking.

All the instructors have similar training methods. Except for Suter, all run every day with other faculty members in small groups. They run for personal satisfaction and compete only against themselves. They realize that completing a race is an achievement in itself, regardless of the finishing time.

For the City College faculty runners, winning isn't everything. It's the winning effort that counts.



Photo by Evan Yee

Where Do We Go

As Sacramentans go about their daily lives in their thriving and peaceful city, most are completely unaware that Sacramento would be the most dangerous large metropolitan area in the state in the event of a nuclear war because it is the site of Mather Air Force Base, a vital Strategic Air Command base.

Also enhancing Sacramento's importance as target is its status as a highly populated state capital, the maintenance-oriented McClellan Air Force Base and the Sacramento Army Depot and its proximity to the Roseville railroad yards.

A new concept in civil defense, however, called crisis relocation may help insure survival for Sacramento residents provided they have sufficient warning time.

The plan, offered to the individual states by the federal government in 1975, would involve relocation before nuclear confrontation of all **willing** residents from predetermined blast or risk areas to safer communities termed host areas.

The plan was originally developed by the federal government when studies indicated that 80 percent of the American population could be

saved if crisis relocation were fully utilized.

Relocation would probably begin in a time of international tension such as the Cuban Missile Crisis, according to Alex Cunningham, director of the state Office of Emergency Services.

Crisis relocation, according to Hal White, director of the Sacramento Office of Emergency Operations, replaces the old state plan developed in the 1960s which depended on

By Jim Rogers

numerous fallout shelters in the downtown area. The shelters were to be stocked with enough food and other supplies to last until it was safe for people to come outside.

White, who refers to the old program as ridiculous, says, "The majority of the shelters are concentrated in the downtown area and all they were doing was concentrating a graveyard for the people."

Before work could begin on the new crisis relocation plan, a nationwide study was conducted to determine areas where co-evacuation, would be necessary.

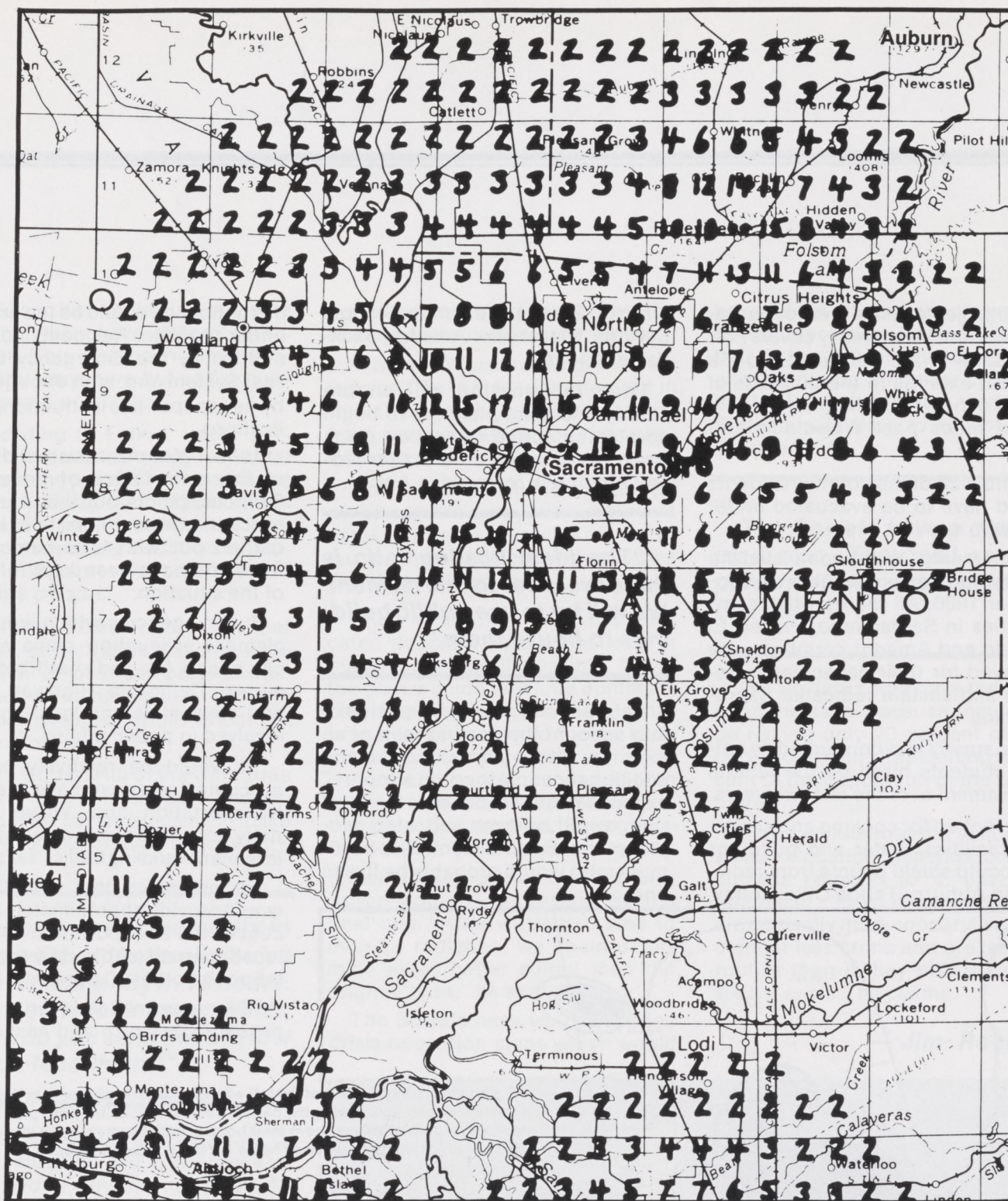
The federally conducted study used computers to determine areas in the United States which would have a 50 percent or greater probability of receiving blast pressures of more than two pounds per square inch in a nuclear conflict.

Two and one half pounds per square inch is enough pressure to begin crushing a standard frame house. Five to 15 is enough to begin crushing buildings made of brick and steel, according to the state emergency office.

Data fed into the computer projected value and vulnerability of targets in the United States, the effectiveness of the U.S. defenses, projections of the extent of the Soviet strategic arms buildup through the early 1980s and the reliability and accuracy of Soviet strategic arms.

The study found that a relocation plan would be more important for California than it would for most other states. "We have an especially high percentage of the population residing in the risk areas, as much as 85 percent, according to the study," says Loren Fields, chief of nuclear civil preparedness at the state Office of Emergency Services.

—more



The numbered areas of this map, prepared by the State Office of Emergency Services, depict the projected blast or risk area for the Sacramento region in the event of nuclear conflict.

Such maps are being used by county and state disaster planners to guide the surveying of host areas for crisis relocation, a new concept in civil defense begun by the federal government in 1975. Crisis relocation would involve removing all willing residents from designated risk areas to safer communities

before nuclear conflict were to begin. Such a program would be an important task for California since 85 percent of its residents live in risk areas.

The numbers plotted on the map depict areas subject to a 50 percent probability of receiving blast pressures of two pounds per square inch (p.s.i.) and higher. Two and one half p.s.i. is enough pressure to begin crushing a standard frame house. Five to 15 is enough to begin crushing buildings made of brick and steel, according to the State Office

of Emergency Services.

Blast areas were projected by the use of computers fed with data about projected value and vulnerability of targets in the United States, the effectiveness of the United States' defenses, projections of the extent of the Soviet strategic arms buildup and the reliability and accuracy of Soviet strategic arms.

This map and the fallout risk contour map are highly dependent on unpredictable variables and are therefore considered suitable only for estimating the risk in certain areas.

The projected blast area for Sacramento almost completely covers Folsom Lake to the northeast. To the south it extends to the outskirts of Galt. To the west, it extends roughly seven miles past Woodland and Davis.

Almost all of the county residents would have to be evacuated under the plan.

Sacramento County completed the surveying phase of its plan by September 1980. All the non-risk communities in Sacramento, Placer, El Dorado and Amador counties were surveyed for their capacities to receive and sustain relocated Sacramentoans.

The survey was conducted by college students hired by the federal government over the last two years. They looked for cooking and sanitation facilities, water and buildings that could shield people from radiation in Auburn, Tahoe City, Colfax,

Lincoln, South Lake Tahoe, Shingle Springs, Placerville, Amador, Jackson and Lone.

Their information will enable county and state planners to begin developing sound relocation plans when the county's contract for federal funding is renewed in April.

"The ideal hosting ratio is three evacuees to one resident. We will try to use public buildings to house them."

"In planning, you must also take into account the hosting ratio of an area. In other words, how many additional people it could support," explains White. He believes the ideal ratio would be three relocated people to one local resident. The maximum ratio would probably be five to one.

Notification would be the first step under the plan. Residents could be notified by the Emergency Broadcast System and, with enough time, by newspaper-like instructional publications.

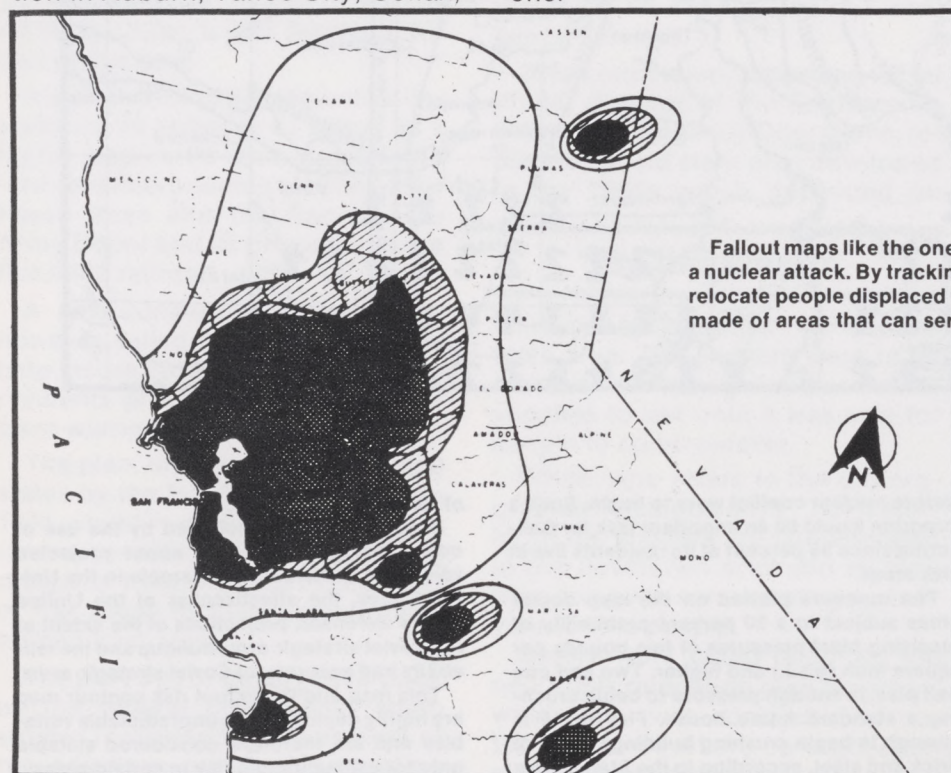
John J. Kearns, assistant director of the state Office of Emergency Services, points out that hurricane evacuation in southern states is often carried out with little panic when residents have been kept informed of the situation.

Public agencies which would implement evacuation plans are the city police, fire and sheriff's departments, California Highway Patrol and other state and local agencies involved in public affairs.

"It would be relatively easy to evacuate Sacramento. We're a major transportation hub. We've essentially got some pretty good systems in terms of handling traffic," says White.

He estimates that private cars would provide approximately 80 percent of the transportation to the relocation areas and public transportation the other 20 percent.

"Everyone in Sacramento would probably go north and east except



Fallout maps like the one at the left will help disaster planners in the event of a nuclear attack. By tracking the path of nuclear fallout, they can plan where to relocate people displaced from their homes. Initial surveys have already been made of areas that can serve as hosts for the displaced persons.

those who would remain behind to operate the industrial complex. They could be protected in blast shelters," Cunningham says. He estimates as much as 30 percent of the population would be needed to keep Sacramento adequately functioning.

Both incoming and outgoing highway lanes, he continues, could be turned into one-way lanes heading out of Sacramento.

Dick Folker, assistant city traffic engineer, agrees that is possible,

"Traffic can be handled in a one-way pattern if you have proper traffic control. This has been done successfully elsewhere but under non-crisis situations."

According to Folker, under perfect conditions as many as 2,000 cars per lane per hour can be moved on one freeway lane. If his figures are correct, all of metropolitan Sacramento residents could be evacuated in 19 hours even if each car held only one person.

However, Folker points out that intangibles such as hesitation in leaving, lack of gas, car breakdowns, freeway on-ramp tie-ups, hysteria and bad weather could affect the evacuation time.

Capt. Robert Hill of the California Highway Patrol is not sure enough possibilities can be foreseen to make a crisis relocation plan effective.

"Sure you can clear a city in 19 hours, but that's all you've done is clear a city in 19 hours. You need to look beyond that. Where do you send them? How do you feed them?"

"Sure we can empty a city in 19 hours," he says, "but that is all we've done. We've emptied a city in 19 hours. Then what do you do with the people?"

"In Southern California you may send them east into the desert to starve or in Northern California you may send them to communities that won't have them.

"In major crises, people retreat to the one unit they can count on, the family. You may have people whose attitude is, 'I'll look out for my family and the hell with the rest of them,'" he warns.

His fear of the reception by the hosting areas is shared by White.

"The main headaches of the plan wouldn't be in transportation but in the diversion of resources to the host area, groceries for example," White says.

Merced and Riverside counties' plans call for evacuating residents to take three-day supplies of food to sustain them until food supply routes could be redirected.

Once in the host area, the relocated people would be housed in public buildings if possible. While the plan wouldn't include commandeering private residences and other property, according to Fields, such property could legally be commandeered and people impressed into service under certain provisions of the state Constitution, Emergency Services and Veterans Services acts.

Fields foresees that the first relocation wouldn't necessarily be the final one. "After we've had time to monitor radiation, we could determine areas better suited than the original ones," he explains.

The Soviets have well developed crisis relocation plans which would

have Soviet citizens simply walking out of their cities. Fields points out that if the Soviets relocated their citizens during a nuclear crisis and the United States didn't, the United States would have to accept unfavorable terms.

The Soviets have a disaster plan also. They will save 80 percent of their population with this plan.

The Soviets could have the upper hand, he says, because they could be risking only 20 percent of their population while threatening 85 percent of the population of the United States.

Fields admits that the success of crisis relocation depends on how citizens respond to it, but he is optimistic. "Most displaced people are generally more cooperative. They commit less crime and are less disruptive than if they hadn't been in such a crisis," he claims.

— Jim Rogers



Riding in the Fast Lane

A pace motorcycle moves to the front of the starting line as the eager bicycle racers are called to the line one by one, each anticipating the contest of skill, strategy and strength in the race ahead.

Race officials move through the crowd of racers, checking the brakes and proper gear ratios and making sure that the tires are tightly glued to the rims.

A clash of gears and cheers from the crowd greet the sound of the gun that signals the beginning of the race.

And another bicycle race is underway.

Bicycle racing is a major sport in Europe where racers look forward to the annual Tour de France, a grueling 2,500 miles through France, Belgium, Spain, Italy, Germany and Switzerland held in 21 daily stages which attracts hundreds of racers from all over Europe.

Now bicycle racing is becoming popular in the United States.

Modern American bicycle racing is divided broadly into three categories: track events, cyclocross and road events. Each requires a different type of bicycle, a different style of riding and a different kind of course.

Track racing is done on a circular course with banked turns that go up into a 45-degree angle. Bicycles used for track racing are stiff and light, weighing from 14 to 18 pounds, and have only one gear, no brakes and no coasting ability. Track racing is a great spectator sport because the cyclists are always in sight, and the pace is fast.

Cyclocross is a variant of bicycle racing that combines running, climbing and cycling cross country. The courses are of mud, dirt, rocks and some pacing. Obstacles are introduced into the course to force cyclists to dismount and run part of the race.

It is the toughest type of bicycle racing because of the combination of skills, speed and strength needed to complete the course. Cyclocross bicycles are heavier, weighing 20 to 24 pounds, and have five speeds and high clearances for reduced mud build-up.

Road racing, the most popular of the three, is divided into two types: criteriums and road events.

Criteriums are massed-start races with as many as 150 competitors. They use short-loop courses through closed-off city streets up to one and a half miles in length. The criterium is a multi-lap race of not more than 50 miles.

Road events are longer, up to 120 miles, and have longer courses. Road bikes have 10 to 12 speeds and are flexible and lightweight, weighing 19 to 20 pounds. Most racing bikes are custom-made and cost anywhere from \$500 to \$1,200.

In the spring, the road racing season begins with weekend races. Locally, there are races that have become classics, such as the Tour of Nevada City (pictured here) and criteriums just getting started, such as the Capitol Cup in Sacramento.

The Tour of Nevada City began in 1961 and has been rescheduled every Father's Day since. The course through downtown historic Nevada City has several steep uphill and downhill.

The race is noted for the steep Broad Street downhill with a fast 3/10-of-a-mile drop which ends in a 90-degree turn. Speeds of up to 60 miles per hour can be reached by the racers coming down the street; the wind drafts they create whip the spectators.

In the summer heat, the competitors dehydrate quickly, and spectators get into the act by helping cool them off with sprays of water and drinks from water bottles.

Spectators also assist the race by primes, donations of cash, merchandise or gift certificates to be given to the first riders across the line in special prime laps.

The Capitol Cup began last summer in downtown Sacramento. The course is along Capitol Mall which loops in front of the Capitol to Sixth Street. The main event, a 50-lap race over 35 miles, attracted 35 riders.

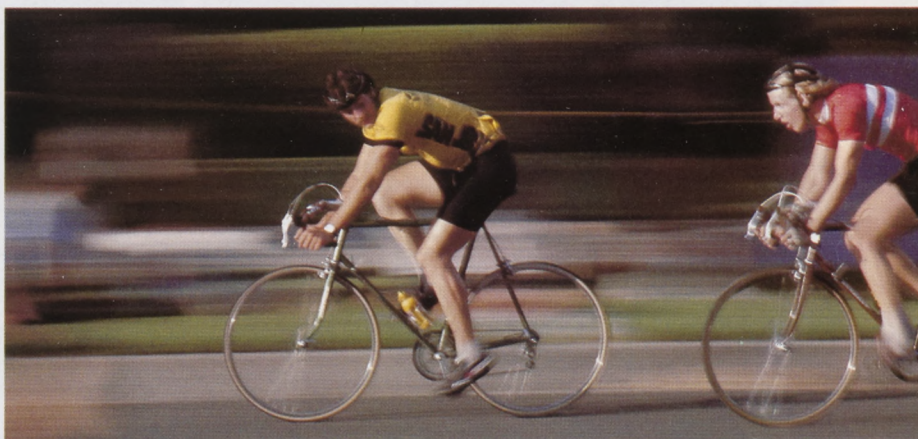
Although the crowd of spectators was small, the Capitol Cup promoters expect it to grow because of the race's location.

Now Sacramentans can experience the excitement of speeding competitors determined to come in first.



Story and Photos by Craig Lee

Two racers (upper right) struggle to take the lead during the Capitol Cup. A welcome spray of water (middle right) cools off riders during the summer heat of the Tour of Nevada City Race. The winner of the Nevada City criterium for the second year in a row was Greg Lemond (lower left). Another Tour of Nevada City rider (above) meditated before the race.





Members of the Society for Creative Anachronism take part in a melee during their October Crown Tournament. As many as 10

people to a side may take part in this battle as they re-enact aspects of life in the Middle Ages.

Knights in Shining Armor

By Erik Tabler

In the meadow below was the October crown tournament—an expanse of brightly colored pavillions with pennons waving in the breeze. People of all ages were wandering about dressed in medieval raiment, and knights were getting ready for sporting combat.

Taerloch and I were sitting on a hill, having a spot of ale and discussing medieval weaponry. From where we sat, it looked like a scene from "Camelot."

Suddenly a racket emanated from the area. Looking down, we saw ten or 20 knights, on foot, in combat. Taerloch said they were in a melee and presently went off to get a better look.

The tournament was a gathering of the Society for Creative Anachronism, which originated in 1966 when a group of students in Berkeley had a birthday party with a medieval theme.

The society is now an incorporated organization with 4,143 members throughout the United States and Europe who study and recreate various aspects of the Middle Ages. They concern themselves principally with European culture from 500 to 1650 A.D.

Society activities include the positive aspects of medieval life. Rhea Stone, a computer programmer from Sacramento, has been an avid member for seven years. He explains, "We attempt to recreate most aspects of the Middle Ages' arts and sciences. Any field of endeavor they were involved in, we get involved in."

"We even had some people down in the Bay Area who tried making a Viking boat and rowing it around the

bay, but they gave up on that because the next morning nobody could move their shoulders."

Members emphasize authenticity in all their projects. Many of them have large collections of reference books for research, and they also study museum artifacts.

The first thing new members do is to research and develop a persona. This is their anachronistic alter ego, complete with name, station and origin. Then they construct a corresponding historically correct costume.

About half of them choose English or Anglo-Norman characters; others are Celtic, German, Italian, French, Japanese or Mongol.

Judging from their costumes, most members have decided to be nobility. As Stone admits, "We have a notorious lack of peasants."

The society has gatherings of two kinds: Dark Ages-flavored parties called "revels" in the winter and

"tournaments" such as this one in state and national parks during the summer.

Aside from fighting, these events incorporate many other aspects of medieval life such as music, dancing, heraldry, games and cooking. While the knights fight, the spectators may also entertain themselves with woodworking, calligraphy and needlework.

"As regards the games," says Stone, "we have people who've done a lot of research into the games of the period. We've picked up on a lot of board games and some outdoor

ones as well. A game called bocce ball, which is played on a lawn, has become very popular in the last few years. The gentlemen and the ladies play it. It's reasonably sedate."

A less sedate activity is the one the society is noted for, medieval foot combat. This is the aspect that outsiders are usually referring to when they describe them as "those guys who go out and beat on each other with swords."

Fighters use traditional medieval weaponry—swords, maces, halberds—but they are now made of heavy, durable rattan rather than steel.

They also wear 25 to 100 pounds of armor which they make for themselves. If a member doesn't want to make his own armor, there are some among them who specialize in its manufacture who will make it for him.

They also have proper medieval shields with the combatants' heraldic devices emblazoned on them.

Once the warriors are encased in their armor, with swords or maces in hand, they are ready for combat. They may choose one of two kinds at this tournament: single combat or melees involving 10 people to a side.

Depending on how evenly matched the warriors are, the single combat can be expected to last from five seconds to five minutes. The melees, on the other hand, will probably last for 10 minutes.

Society members enjoy other aspects of the life of the Middle Ages besides fighting. During the Crown Tournament, they also per-

form original plays, serve feasts and practice handicrafts. Singing and dancing are also important aspects of their assemblies.



Photos by Mike Tkacheff

Using wood for weapons means that mortal wounds are not inflicted. They can't hack each other to bits as their days-of-old counterparts would have done. They must resort to a scoring system.

The contestants are on their honor to "die" if they receive a severe blow to the head or torso. Severe means one that would have pierced their armor and inflicted serious damage if the weapon had been steel. They indicate their "death" by falling to the ground.

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If similarly hard strokes are dealt to their legs, they continue fighting, but they must do it while kneeling.

They do engage in other types of fighting, but not at the tournament. For instance, there are specially arranged, large-scale battles in other natural settings that may involve more than 100 people and last for 30 minutes. These are more in the nature of small wars and even include the archers who shoot blunt arrows.

“We even had some people in the Bay Area who tried making a Viking boat and rowing it around the bay, but they gave up on that because the next morning nobody could move their shoulders.”

A subgroup, the College of Equestrian Arts, has its own gatherings where members compete in jousting simply at targets called quitains or in trying to pick rings off arms with their lances as they gallop by.

Old-style medieval jousting is not done because it is dangerous to the health of the horses and men.

In the arena, looking facelessly sinister, weighed down with armor, the knights ponderously swing their heavy weapons at each other with alarming force. They make an outrageous amount of noise and create an appalling spectacle of violence, but not much real damage is done.

Society member Chuck Berdan, a huge fellow who likes to combat with a mace, says, “The injury rate is about the same as for high school football. The most serious injury I’ve ever heard of is a broken elbow.”

Berdan is one of the many society members who is involved in armor-making. His specialty is chain-mail



Dramatic armor gives the fighters a ferocious appearance. The violence of their battles is mostly for show, though. To protect themselves from injury, many members wear between 25 and 100 pounds of armor. This

which, anachronistically, he makes by fastening thousands of tiny steel rings together, one at a time. He showed me two chain-mail coats, on one of which he spent 130 hours of labor.

After the fighting, the knights mix with family and guests in dancing, singing and play-acting. During this tournament the play told a story of a king being deposed by his rival who was then crowned in his place.

Although guests of members are welcomed, the society frowns darkly on “spectators.” Those who attend their events should wear period costumes or expect to be referred to as

provides enough protection that Chuck Berdan, a society member, is able to claim that the injury rate is no greater than in high school football. He says the worst injury he ever heard of was a broken elbow.

“mundanes,” a term applied to people and things not medieval.

The visitor not in costume may also be made to feel like an ignorant blatherskite. That problem can be resolved, though, because the society members have a fine costume-loaning service at their events.

Much as the members try for absolute authenticity at their events, even they are not totally free from the little mundanities they decry. On their picnic tables were cartons of pasteurized milk and vitamin bottles, but it made an interesting contrast.

After all, where else would a knight in shining armor be found drinking from a can of Coors?

— Erik Tabler

Making the Trip Easier

By Elaine Goursolle

The door to Room 224 at the end of the long hospital corridor always remains closed.

Within its sterile white walls a terminal cancer patient is dying. Anne, 59, is no stranger to this hospital. She has been in and out of it several times in the last year. This will be the last time, she knows.

The machines that monitor her vital signs surround her bed. The nurses and doctors hurry about their tasks, averting their eyes. No time to

Art by Corey Cervone

talk, she thinks. Visiting hours will start soon, and the family will come. They'll bring flowers. They will talk about how nice the weather is today and what the neighbors are doing. They won't stay long.

"Why don't they want to sit down and really talk about what is happening to me? I want to go home. It's time. Everything has been done that can be done. For the few remaining months, weeks or days that are left, please, God, let me just go home. I want my own bed by the window where I can look out at the garden. I want the family around me. I need to talk. I want to be at home when my time comes."

Anne is typical of untold numbers of terminally ill cancer patients, isolated and miserable in hospitals where they are kept alive by modern medical technology.

The terminal patient's need for simple peace, companionship and comfort cannot be fulfilled in the busy hospital whose function is to cure the living and where death is regarded as failure.

An alternative for people like Anne who want to spend their final days at home is hospice care. It is a way to give terminal cancer patients control of their lives in the time remaining and to let them die with dignity in a loving atmosphere of family, friends and familiar belongings.



In a hospice program, such as the ones at Mercy and Sutter hospitals, social workers, pharmacologists and trained volunteers help the family care for the patient at home. At least one member of the medical part of the team is available 24 hours a day, seven days a week without charge.

The hospitals have been somewhat reluctant to discuss hospice care because the care they can offer is still limited, largely due to the shortage of trained volunteers.

Introduction to Hospice Care, with Tom Bruce and Sue Slakey as co-instructors, is designed to train such hospice volunteers in palliative care for the terminally ill. The course is approved by all local hospitals.

Slakey, a licensed marriage, family and child counselor, has been instrumental in organizing training for continuing-care volunteers at the University Medical Center. Bruce has been teaching classes in death, dying and grieving for the past five

years and is on the board of directors of Hospice Care of Sacramento, Inc.

"The whole idea of talking about and teaching death and dying is new in this society," Bruce says. "The first formal class in death and dying was taught at the University of Minnesota in 1963, and it was the only class taught in America for years. Now, within the last few years, there are somewhere in excess of 2,000 classes in death and dying taught in colleges all over the country."

A natural outgrowth of the death and dying classes is a look at how people die in this country and a search for a better way to approach it. The movement toward hospice care is one response, a way that involves a group of caring people in the patient's death.

Bruce believes that the key to hospice care is the lay volunteer. Such volunteers are instructed in bedside care, pampering the patient

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and simple physical tasks such as lifting patients. They also learn about drugs used in treating pain.

One of the main priorities in hospice care is keeping the patient comfortable and free of pain. "Nobody needs to die in pain. This is degrading to make the dying do their dying work in pain," Bruce says.

He describes the ideal volunteer as an empathetic person; someone without an axe to grind on religion; a person with emotional openness and a reasonably comfortable accommodation to her own finiteness.

"In Greek mythology, there is a character named Charon," Bruce continues. "Charon operated the ferry over the river Styx. He transported the dying from this plane to whatever plane lay beyond the river."

"I think that people who go into this business of working with the dying are in a way becoming Charons. They're helping facilitate the transition from this world to the next."

The caring volunteers must act as bridges between the patient, family and professionals. They must act as the patient's advocates because it is the wishes of the patient that are important in hospice care. They must also be willing to accept the fact that, initially at least, the family may be hostile and resent their being there.

"We tell the class, 'Don't expect a family to bow down and say, 'How wonderful,' when you go in. Some may even see you as the personification of death. You have to be prepared for an awful lot of anger and not take it personally,' " Bruce advises.

Many families refuse to deal with death even while a family member is dying. To many Americans death is the last taboo. They shrink from it. They do not wish to contemplate it or deal with it. They deny death and their own mortality.

What kind of person can go into a home where death is imminent, offering her help, her skills and her love — all without pay or recognition?

Most of the hospice volunteers, who are generally women in their 40s or older, have had grief experiences or brushes with death at some time in their lives.

Jessie Turnage is no exception. Her mother died of cancer several years ago, and her husband has had open heart surgery twice and eye surgery four times.

She has spent a lot of time in hospital waiting rooms. In talking to other people like herself, waiting long hours and sharing a vigil, she found herself trying to comfort and reassure them.

This empathy she felt for others going through stressful situations was the impetus for her first involvement as a Mercy Guild Pink Lady at Mercy General Hospital, then as a hospice volunteer.

Volunteers come from all walks of life. Education is not important, but they must have stable life styles and good support in their own homes. They must be comfortable with all kinds of people and be free of racial prejudice. The volunteers must not be missionaries. This is especially important.

Volunteers are carefully screened. Before Turnage was admitted to the hospice program, she had to complete the training program and had to give the right answers to some important questions when she was interviewed by Faye Holiman, hospice director at Mercy Hospital.

She was asked if she would try to force her religious views on anyone or if she would be upset if a person died without caring about God.

"I met that situation in my work with Mercy Guild," she answered. "I have gone into rooms where they're getting ready to leave for surgery, and they'll say, 'Well, if I make it, I make it. If I don't make it, I don't. Then I'll meet my friends in hell.' I would just pat them and walk on."

She was also asked if she would be willing to go into a poor home, clean it and do whatever was necessary in that home. Did she have any preferences, poor or rich? "I can go into a poor home, and I can be poor with them," she responded.

"I'm a minister's daughter, and I was raised with every type of mankind. I can go into a little hovel and take that person in my arms, and I can clean that hovel. Or I can go into the richest home you have here in Sacramento, and I'll know how to hold my cup," she replied.

For Maureen Ladds, care by two hospice nurses, Faye and Marie,

Tom Bruce teaches potential hospice volunteers at City College.

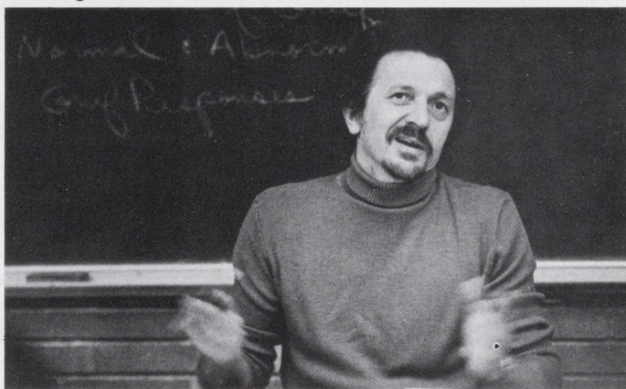


Photo by Mike Tkacheff

made it possible to keep her husband's mother with them until her death.

"We could never repay the hospice people for what they've done for us," she says. "The love they give you is overwhelming. You hear a lot about alternative birthing these days, but you don't hear too much about alternative dying."

— Elaine Goursolle



Bette Vasquez and Harry Martin deliver witty dialogue and interesting features five nights a week on their popular Weeknight show.

Night After Night

By Carole Dodds

They sit on the warm, brightly lighted set and put the finishing touches to their hair and make-up. Even though they will be on the air in five minutes, appearing in 192,000 Sacramentans' homes, they are completely relaxed and at ease in their surroundings.

Monday through Friday, Harry Martin and Bette Vasquez host "Weeknight," a local magazine show pro-

Photos by Mike Tkacheff

duced by KCRA-Channel 3. The show was the first magazine show in America when it began in 1973.

Its topics range from antique cars to cures for crippling diseases to local restaurants in which to wine and dine. Beginning at 7 p.m., television viewers are treated to 30 minutes of the laughter, jokes and good ol' fun that are rare in these days of violence and titillation.

These two local news celebrities have to look good, be peppy and smile brightly every night for thousands of viewers, even though they

may not feel like laughing and joking. What keeps them going is their sincere love for the business they're in and their close relationship to their viewing audience.

According to Vasquez, "Weeknight" gives people a chance to see other places like Hawaii and the Caribbean, and viewers feel the 'Weeknight' staff is almost a part of their family. Of course, Harry's wit has a lot to do with it!"

Vasquez, Martin and the staff travel often to exotic places like Hawaii and not so exotic places like Galt, but always bring back their traveling experiences to share with their viewing family.

Martin was asked to host "Weeknight" during its beginning but says, "At first I didn't want to host the show because I thought anchoring the news was better. But then they did some research on me and discovered that since I had been a child personality, Captain Sacto, people didn't want to hear bad news from me, like bombings and wars."

Martin has co-hosted the show with such local news personalities

as Tom DuHain, Terry Richard and Kristine Hansen. Vasquez joined him in September of 1979, and they've been together ever since. "We get along very well together. Our chemistry is good!" laughs Martin.

Breaking the Captain Sacto image is very challenging for Martin. Although he was the local kiddie-show host more than 20 years ago, people still think of him today as a child entertainer.

"Once you get type-cast, and I would call being a kiddie-person typecast, it never ends," Martin complains.

Being a children's show host was never Martin's intent when he started announcing rallies at the College of the Pacific where he was majoring in radio. "There was no television then, per se," Martin explains. Vasquez provocatively adds "Only silent movies!"

Martin went directly from the university to the original KCRA to become Captain Sacto. From there, he worked his way up in the ranks of the top-rated news station in the Sacramento area.

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Although Vasquez gives a smoothly professional performance, she learned every bit of her skill on the job. About her start as a hairdresser, Vasquez proudly says, "It's not what you do. It's that you're good at it!" And she is definitely good at her job.

"As far as being in the broadcasting business, I think I learned it through osmosis. I got a taste of it when my dad was in radio. [He was the first Spanish-speaking radio announcer in Northern California.] But to say that was my career goal, no. It was just a combination of luck and timing."

She got her first break when she began hosting a Mexican-American profile show on KRAK Radio on Sunday nights in 1971. "When I had my radio show, I heard that Channel 13 was looking for bilingual people, preferably women, who had any kind of broadcasting experience for a new show called 'Progreso,'" she explains.

She applied for the job, and her eagerness and willingness to learn got it for her.

After six months at Channel 13, Vasquez was coaxed by the staff and reporters to go for an opening as a bilingual reporter trainee. "I said, 'Are you kidding?' I had no journalism training at all," she recalls.

Her style, finesse and obvious intelligence helped her as she began reporting. Just when she thought she had the hang of it, Channel 13 "decided to really get into the news ball game and compete for real" by hiring new people to report the news. Vasquez was then trained to do the weather. She was later picked up by Channel 3 where her career really took off.

Doing a five-night-a-week magazine show is not a relaxing assignment, but, according to Martin, "For the most part, we're the ones that kick back and host the show. It's the reporters who have to go out every

day and hunt for stories."

"We're getting spread thin," Martin explains. "Nobody knows how we put on five shows a week with the little, tiny crew we've got. There's 12 people putting on five shows, and that includes people in the office doing a lot of paper work, camera-men, reporters, Bette and me. Even the janitor!"

The show receives the highest ratings for any show of its kind, even with all the shows it competes with in its time slot: "M-A-S-H," "Match Game" and "Tic Tac Dough." "There are three major rating periods: November, February and May and up to now, the ratings have been good.

"But the boss could come in tomorrow and say, 'Dump 'Weeknight'

and dump Bette and Harry. They're a pain in the butt' and go back to his office. Your whole career is based on ratings," says Martin.

Both Martin and Vasquez agree that show business is very volatile. "In this business, it isn't that you can lay out long-range plans. It's very unpredictable," Vasquez admits.

An on-looker may wonder how Vasquez and Martin can go about their jobs without constant fear of ratings dropping to the basement, but they confidently move forward.

But even the top-notch crew of "Weeknight" has a few minor difficulties from time to time. For instance, there was the first time that Vasquez had to host the show all by herself.



During Bette Vasquez's career, she has acquired a wide variety of skills and experience. She has been a band singer and a hostess of a Spanish-language cultural show. Vasquez thrives on doing the Weeknight

show, which is currently high in the ratings. Knowing that ratings can be extremely volatile, she nevertheless says she would like to keep doing it "even if only my mom and Pauly [her son] watched me."

"Anything that could go wrong did, she remembers, "from the teleprompter not working, to technical problems, to not being able to see, to the film breaking." Although it seemed disastrous then, she can laugh about it now.

Martin remembers distinctly the famous Friday the 13th show. "It was when Steve LaRosa was just starting to produce the show. Our new director decided to help him, and he rearranged the stories in a different order, which is normal. But he didn't change the film reels, and every story on the show was wrong. You didn't know what was coming up next!"

Vasquez ruefully recalls when reporter Pam Moore went to cover an

outdoor party with Live Camera 3. They were supposed to get some shots of the crowd of people at the party. "There wasn't a soul there. So they panned across the hors d'oeuvres for four minutes," chuckles Vasquez.

She also will never forget the memorable show when she did her first Live Camera 3 at a disco. "My mike was hot, and I didn't know it. So all the viewers heard, 'How much more time, Steve?'" says Vasquez.

"Just as long as you don't cuss, it's OK," comments Martin.

There is talk of "Weeknight" being syndicated nationally. A lot of money has been spent already to produce two pilots of the show. Test cities have been chosen to air them.

Then research companies will question the viewers to see if the show is something they would like to watch all the time.

"Our show will be totally different than 'PM Magazine' because we'll have a permanent host and hostess, and all the news bureaus will work on one thing, instead of collecting a lot of different stories and having a different host and hostess in each city," Martin explains.

The tentative air date for the syndicated show is next September if the pilots test well. The host and hostess won't be Martin and Vasquez although Martin was asked.

"They wanted me to move to Los Angeles, and I have no interest in moving to Los Angeles," Martin says.

What will syndication mean to Vasquez and Martin and the local "Weeknight"?

Martin jokes that he foresees early retirement, but, more seriously, says that he might return to anchoring. "I have no idea what I'll be doing in the future. I don't think that far ahead," he explains.

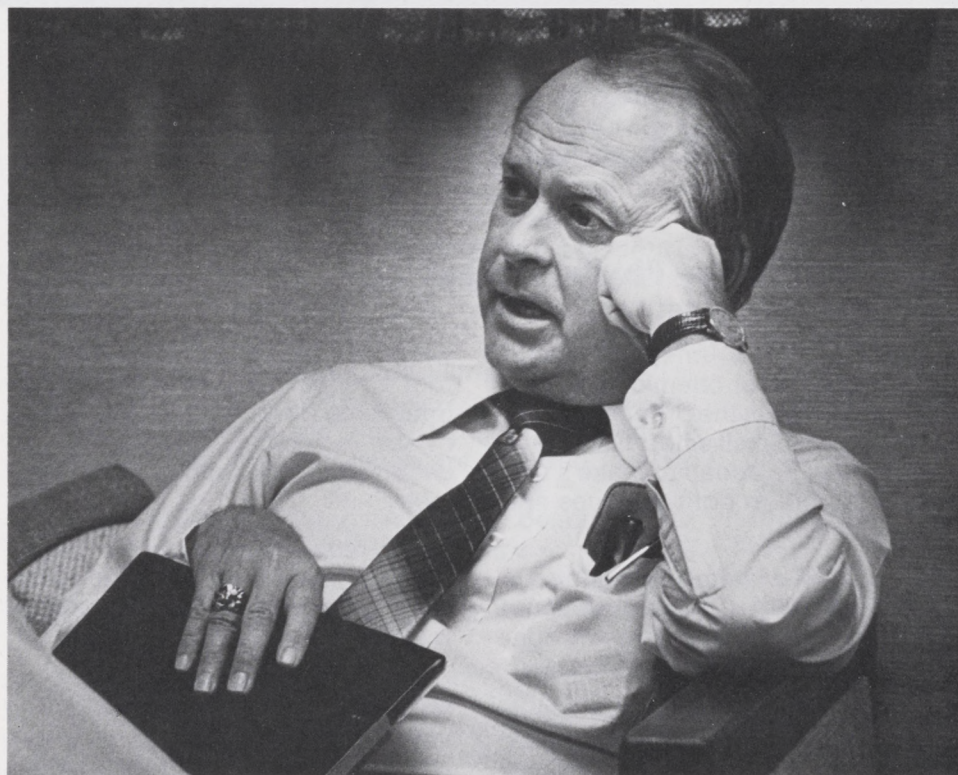
Vasquez says, "I'll continue to be with the show. As long as the ratings don't drop to the floor and nobody's watching but Paulie [her son] and my mother, then there might be some changes."

The future of a television show or a television personality can change from one day to the next. But "Weeknight" and its staff see only today's show and work only on today's problems, and their determination and hard work have paid off in the past and, most likely, will in the future.

Putting the whole television and rating business into perspective, Martin says, "The future is now."

And as the bright, almost blinding lights of the studio fade out, Martin and Vasquez saunter off the set, joking and laughing.

— Carole Dodds



Harry Martin's early identification with children's programming in the role of "Captain Sacto" has created a permanent image of him in the minds of most viewers. A KCRA-sponsored poll showed that most viewers did not want him to do hard news. They didn't

want to hear about crime and violence from him.

Viewers apparently love him in the softer image of the Weeknight show. They enjoy his doing the travel and people features that are the show's staples.



Glassblowing

Story and Photos by Phyllis Draper

Glassworking is an ancient art; as early as 1500 B.C., Egyptians were creating glass vessels by wrapping molten-glass threads around sand and clay molds. The pieces were heated until the glass threads fused, and the molds were chipped from the interiors.

With the development of the blowpipe in the first century, the creation of hollow containers was much simplified.

The art of glassblowing has continued to develop through the ages and is demonstrated on the following pages by the workers at Nourot Glass Studio, 675 East H St. in Benicia.

Glass begins with pure silica sand. It is mixed with fluxing agents (gen-

erally soda and lime) and small amounts of other chemicals to give the molten glass the proper blowing consistency. Small amounts of metal oxides may be added to make a variety of colors in both opaques and translucencies.

The batch is melted in crucibles in a furnace. When it reaches about 1900 degrees, it is a hot-honey consistency and is ready to be shaped.

The first step in blowing a cased-glass piece is to rotate and skim the cherry-red-hot end of a blowpipe across the surface to gather the molten glass. The four-foot-long pipe is withdrawn and splashed with water to protect the artisan's bare hands.

The pipe is then held vertically

with the molten gather at the bottom. Combining gravity and centrifugal force (through a slow spinning of the blowpipe), the glassblower encourages the gather into symmetry.

The blower also achieves the desired symmetrical form by rolling the gather on a marver, a polished metal slab.

The marver serves the additional function of cooling the outside of the gather to create a "skin" which offers resistance when the piece is blown and prevents the blown shape from collapsing.

When the gather is symmetrical, the artisan puffs into the pipe and then maintains the air pressure until

a small bubble appears in the interior of the gather. Once the bubble is formed, the gather is called a parison.

Depending upon the eventual finished size of the piece, the parison may be returned to the crucible for a second gather and the process of spinning the pipe and rolling the hot glass on the marver repeated. Or if the piece is to be small, the glassblower may proceed immediately to adding the decorative colors.

One of the several methods of decorating cased glass is threading. The blower's assistant gets a gather of colored glass on a long, solid metal rod called a punty.

The punty is taken to the artisan who has the parison at the glassworking bench, a wooden bench with arms. The glassblower stands in front of the bench with the blowpipe resting on its arms. The pipe is horizontal now because the glass is cooler and less likely to droop out of shape.

As a small glob of glass is pulled from the gather of colored glass on the punty, it trails a thread. The glob is sheared off, and the free end of the thread is stuck to the parison.

The blower rolls the pipe back and forth on the arms of the bench with one hand while the other hand holds the metal punty with the gather of colored glass. Rolling the parison simultaneously pulls glass thread from the punty and wraps it around the parison.

After the decoration has been added to the piece, it is thoroughly reheated in a small furnace called a glory hole. It is then rolled on the marver to make certain the decoration completely adheres.

When the parison has cooled a little, it is returned to the furnace for a gather of clear glass. It is this final gather that gives cased glass its name because the base gather(s) and decoration are encased in clear glass.

Before shaping at the glassworking bench begins, the parison is encouraged into a shape similar to its eventual finished shape. For example, if it is to be a tall slender piece, the blowpipe is swung propeller fashion to elongate the parison.

Like wheel-thrown ceramic pieces, all free-blown glass pieces are constantly rotated during their production to maintain symmetry. However, the rotation is most apparent when the piece is being shaped at the bench because the pipe is rolled instead of slowly spun.

To make the piece bigger, an assistant blows in the pipe while the artisan rolls the pipe. While the glowing parison is being blown, it is cupped in the artisan's hand with a water-saturated pad of newspaper for pro-

tection. Gentle pressure from the hand urges the parison into shape.

After the parison has been inflated to the desired size, it has cooled enough that it needs reheating.

Periodically during the whole shaping process the piece must be reheated to keep it pliable and to prevent it from shattering or falling off the blowpipe prematurely.

After the parison has been reheated, a narrow neck may be made by pinching the piece with 18-inch-long, needle-nosed tweezers.

When the desired shape is achieved, the bottom is flattened with a soaking-wet wooden paddle. Meanwhile, an assistant has taken a gather on a solid metal punty and is shaping it on the marver into an inch-long rod of glass which extends beyond the end of the punty.

The gather is adhered to the bottom of the parison with the help of the assistant. The punty, parison and blowpipe are all briefly rolled back and forth to make certain the punty has adhered.

Then the glassworker drizzles a little water into a previously formed narrow groove in the parison, parallel and adjacent to the end of the blowpipe.

If all goes well, the cold water creates enough stress that when the pipe is gently rapped on the bench, the glass breaks cleanly at the groove, leaving the parison on the punty.

Transferring the parison to the punty is one of the trickiest steps of the whole glassblowing process. Novice blowers lose about 80 percent of the pieces at this step.

If the temperatures of the gather and the parison are not judged correctly, the joint will be either too weak or too strong. If they are too cold, the parison can drop from the punty to the floor when the blowpipe is rapped. If they are too hot, instead of separating at the punty joint, the whole bottom of the piece may break away.

As soon as the parison is transferred to the punty, the severed end of the piece is heated in the glory hole. When the glass is glowing, the lip is trimmed with shears. The edge is flattened with a metal paddle; if desired, the lip is flared by rolling it out with a tool inserted into the opening.

When the lip is finished, the piece is removed from the punty by rapping the rod. Then the piece is placed in an 1100 degree annealing oven to be gradually cooled overnight.

In the morning, when the piece has cooled to room temperature, the glassblower may finally examine his or her handiwork.

Glass

Photos by Phyllis Draper





The artisans at Nourot Glass Studio are shown in selected stages of the glassblowing process which is described on the previous pages.

After molten glass has been gathered on the end of a blowpipe, it is made symmetrical and then inflated slightly.

The parison (glass bubble) is encouraged into shape by gentle pressure from the cupped hand (lower left) as the blowpipe is rolled back and forth on the arms of the glass-worker's bench. A water-saturated newspaper pad protects the hand.

David Lindsay (lower right) applies decorative molten-glass threads to a parison which will later be encased in clear glass.

Micheal Nourot (upper right) rolls the blowpipe and shapes the hot glass as Art Seymour assists by blowing under Nourot's direction. The bottom of the piece has been flattened in preparation for attaching the punty, a four-foot, solid metal rod.

Nourot (center) shears off excess glass prior to shaping the rim. When the piece is finished it will be snapped off the punty and placed in an annealing oven to be gradually cooled overnight.

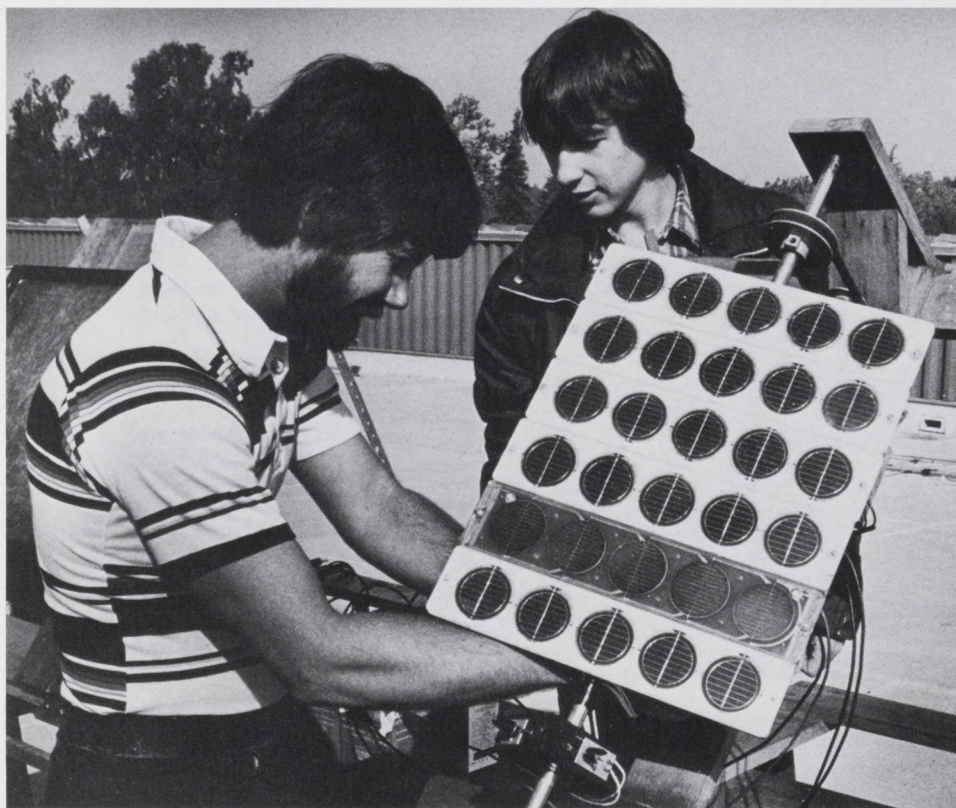
Two examples (upper left) of finished cased glass with threaded decorations.



Energy Future

By Tim Warford

Photos by Bill Mollet



City College students Gordon Harris and Jon Radcliff work on a prototype of a photovoltaic system. It is a water heater and pump which is self-sustaining using solar energy.

From the first long-distance electrical transmission line in the country to Davis' recognition as an energy-conscious community and the construction of an energy-efficient state office building, the Sacramento area has been a leader in the energy field.

With such a history, it's not surprising that the Los Rios Community College District should establish programs in alternative energy at Cosumnes River and Sacramento City colleges.

While the program at Cosumnes emphasizes design of solar systems, the program at City College emphasizes installation and maintenance of alternative energy systems, which include solar panels for heating water and photovoltaic cells for producing

The solar panel is designed so it will track the sun's movement and set itself to the optimum reception angle. This small model was designed by Harris and was student-built.

electricity.

One part of the alternative energy program at City College is already in place. It is a solar tower designed and built by students in the mechanical-electrical department with a little help from their friends in the welding department.

The solar tower is unusual. According to Richard Stockwell, the retired instructor under whose tutelage the tower was built, "I don't think there is another community college with this kind of system in that it is built to be an instructional tool."

The tower is built in such a way that students can climb around it and touch every part of it as they learn how photovoltaic and solar hot

water systems work.

In the course of their two years of studying alternative energy systems, the students will learn the basics of heating, cooling, air conditioning and refrigeration that support their optional study in alternative energy.

The classes over the two years cover energy conservation and basic active solar heating-cooling systems; basic solar photovoltaic and wind energy systems and operation and maintenance of basic electric vehicles.

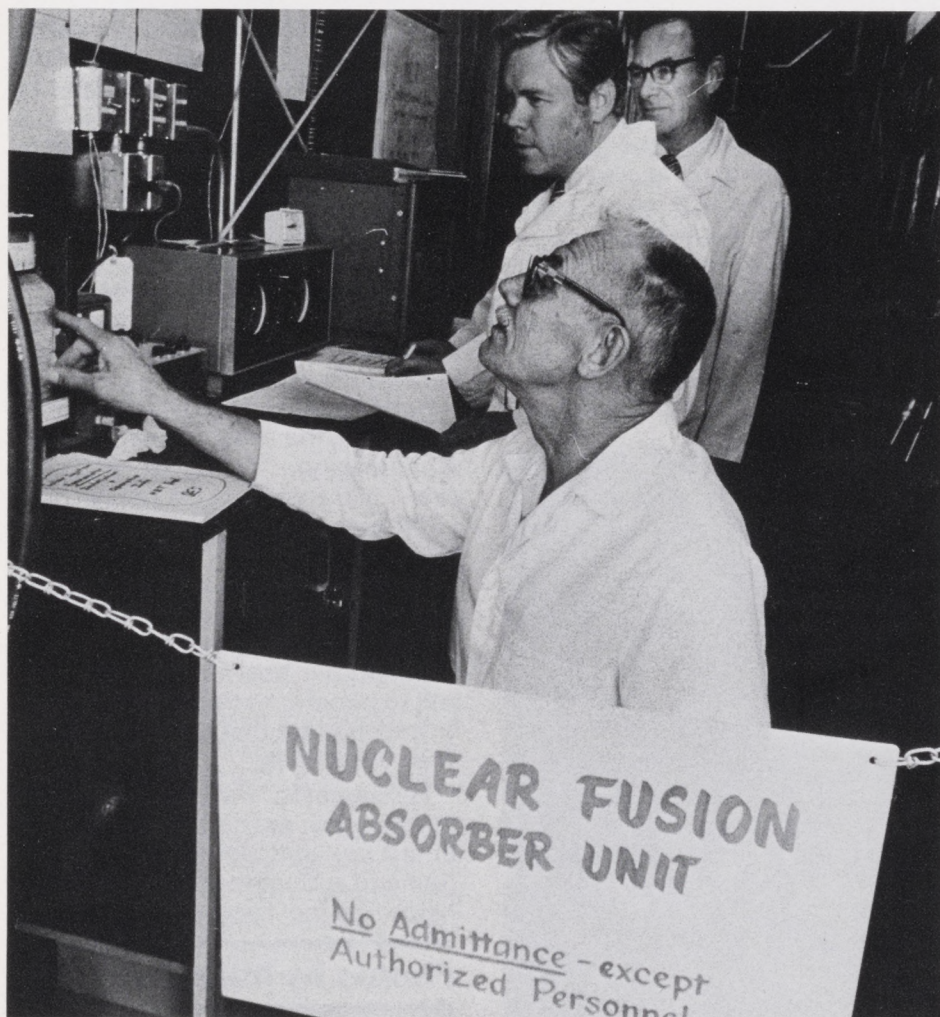
Enrollment in the program averages 60 freshmen and 40 sophomores in the day classes and about 150 students in the evening classes. The evening classes can accommodate more students because there is no lab work.

"We only have one boiler and a certain amount of tools," explains Stockwell. "So those are used by the day students. When they are in the middle of a project using that boiler, we can't stop it to turn it over to the evening students."

The day students have a greater need for the lab, according to instructional assistant Allen Van Vranken, "The day students need the lab because they're not yet applying their skills on the job. The night students, though, are mostly people who are already heating and air conditioning technicians who are using this to enhance their skills. They want more theory."

Students in this program will be able to figure where to place solar water heating panels to get the best ratio of sunlight to water temperature. To do this they must be able to read a battery of gauges and then draw the designs for the best situation and operation.

Using the skills that have been taught to them so far, the students will soon enter Phase II, actually operating the solar tower constructed in Phase I. Then they must



Allen VanVranken checks on the operation of the Nuclear Fusion Absorber Unit while Douglas Stinson and Donald Milliken look

on. The name refers to the solar collection tower operated by the Mechanical-Electrical Technology Program.

be able to respond to anything that goes wrong in the system and plan changes. Van Vranken has been putting "troubles" into the system to train them for this.

This is a fairly technical course which emphasizes electrical and math skills in the maintenance of an active system.

The other half of the Los Rios approach is the four-year-old environmental design program at Cosumnes which emphasizes passive solar design in buildings.

Unlike active solar systems which convert the sun's rays directly into electricity or hot water, passive designs stress architectural solutions such as plot situation, landscaping and actual building design and construction.

Instructor Harold House maintains that the conservation techniques used in passive design can save 20 times as much energy as could be developed from new sources.

The program is designed to pre-

pare students to be solar and alternative energy technicians. After finishing the program, they should have enough knowledge to design passive systems and to be able to draw plans which contractors can easily understand.

A number of contractors and carpenters have enrolled in the program looking for additional information to help them in their jobs.

The City College program also attracts a diverse evening enrollment. Electronics instructor Mel Duval says that many of the evening students in his photovoltaic classes are community members who have an interest in alternative energy for their own use. They are seeking information, not degrees.

Duval maintains that with the increasing cost of utilities, active solar systems can pay for themselves in five years when the tax credits are taken into consideration.

Cosumnes instructor House agrees that rising utility costs make all kinds of alternative energy more attractive. He sees passive solar design as the new trend in construction and points out that the cost of energy to utilities has risen 790 percent in the last nine years.

"Anyone constructing a building today at minimum standards is building a dinosaur," he says. "Energy forecasters won't predict past the current year but are estimating between a 40 and 50 percent increase in fuel costs."

In order for utilities to handle customer requirements, they must be able to handle peak demands between 3 and 6 p.m. on hot summer days. That means skyrocketing conventional energy costs as new electrical generating plants are built or that more and more people must turn to alternative forms of energy.

To train students to install and service those systems is the goal of the two pioneering Los Rios programs.

Freeing Beavers Pleases Leaches

By Arlene Heglund and Phyllis Draper

What is a City College art teacher doing with two foxes, two horned owls, two barn owls, two hawks and three beavers in his house and backyard?

He is a surrogate mother, first-aider, teacher and affection-giver to some of nature's wild, abandoned, sick and injured creatures.

Bob Leach and his wife, Averil, are members of the Wildlife Care Association, one of the 101 similar organizations in California. "The goal of all the groups is to release wildlife

—care for and help it get back on its feet (or back on its wings) and let it go," says the art instructor.

The organization had been in existence only a year when the Leaches became members. That was three years ago when a sick hawk found its way into their backyard.

The family learned that only people or organizations with permits from the state Department of Fish and Game and from the U.S. Department of Fish and Wildlife Service can possess or treat wildlife.

So the Leaches joined the association and became part of a small group of hard-working, steadfast volunteers.

The association now has 450 members. However, only about 30 members do the actual caring for the animals. Most of the wildlife is brought in by the SPCA, animal control personnel and concerned individuals who call the association's 24-hour phone-answering machine in the Junior Museum.

Bob Leach reports that the number of animals the association cares for is increasing, "This year we're up over 1,600 animals. Last year we had 1,500 animals and out of them almost 950 were released.

"If you think about it, that didn't make a bit of difference to the total [animal] population. So, where we really do our best work is when we talk to people, because it's the public's awareness that really can do the most for wildlife."

He suggests, "If you find an animal in your yard, put him in a small cardboard box and close it up. He's not going to suffocate and the darkness helps him feel secure."

Photos by Mike Tkacheff

The Leaches' special interest in beavers began in 1979 when heavy rains washed two baby beavers adrift in Elk Grove. They were brought to the Leaches who were thus launched into a new adventure.

The third beaver to enter the Leach household was an orphan picked up in Oregon by the Wildlife Safari Association. It was sent here because as Leach wryly explains, "I guess my wife and I know five percent of what there is to know about beavers, but that makes us experts on the West Coast. So we got a beaver from Oregon."

Research into the care of beaver kits (babies) proved fruitless; it



Bob Leach (above) and his wife Averil care for three orphaned beavers at their home.

Eventually the beavers will be returned to the wild

turned up only an analysis of beaver milk. When they tried to create a formula that duplicated the analysis, one of the kits nearly died.

Averil Leach says that the problem with the original formula was that it had a lot of sugar. "Sugar is deadly to rodents; they can't handle people-type of sugars."

After trial and error and extensive record keeping, they hit upon a formula the beavers could tolerate. It consisted of powdered nonfat milk, wheat germ, baby cereal, rice (cooked until it was mushy), plain yogurt, safflower oil, brewer's yeast and a series of vitamins.

The ingredients were put through a blender and thinned enough to pass through the nipple of a bottle. She explains, "The rice is very useful to counteract the diarrhea that most captive wild animals are prone to."

The beavers have graduated to a diet of cottonwood and willow twigs, leaves and bark with grain supplements.

"We go every night to the river and cut a 20 or 25 pound bundle of branches," says Bob Leach. "We haul it home, and by morning these guys have it all chopped up."

They have also graduated to a backyard cage with a swimming tank after they ate the bathroom baseboards and started on the walls.

In addition to chopping the nightly bundle of branches, the beavers occupy themselves with water games. Two of them will square up cheek-to-cheek and try to shove each other under water. They also play train: the lead beaver will swim, and the others will hang on, one behind the other, for a free ride.

Early next spring the Leaches will begin the process of introducing the beavers to the wild. Averil Leach does not expect many problems because, "Studies in Europe suggest that beaver actions are instinctual rather than learned."

They will begin the process by gradually adding river water during the daily changing of the tank water. When the beavers have adjusted to the bacteria in the river water, the Leaches will take the beavers (harnessed) for a nightly stroll on the river bank.

Eventually they will be left at the river overnight. After they have adapted to overnight stays, the beavers will be left permanently. But the couple will continue to check on them regularly for a while to make certain they are all right.

Beavers are only a few of the animal residents that keep the Leach household busy. During the early spring, when most of their animal charges arrive, Averil Leach spends as many as 12 hours a day feeding and doctoring the animals.

The abandoned baby birds and animals must be hand-fed every few hours. The homemaker says, "I love them all, but when we are overloaded, it's pretty hectic around here,

and the family doesn't see me much. Whenever another call comes in and a baby animal needs help, we can't turn them down."

Besides the wild animals, the couple cares for large birds of prey. Many of the techniques used to rehabilitate the large birds were learned from a study of medieval and modern falconry. Paraphernalia such as cuffs, hoods and jesses are used to train the birds to fly and catch their food.

Bob Leach admits that the information from falconers' books is very useful but, "I don't feel real comfortable with the theory of falconry."

The art teacher sums up the couple's work with the Wildlife Care Association, "There's a lot of joys; there's a lot of heartbreaks in it too. There's some grim things you have to face; some goodbyes that you have to make. It's not all totally pleasurable, but the pleasure is immeasurable."

Owls (like the one shown here), hawks and other birds of prey also inhabit the Leach menagerie. They will be cared for and then taught how to survive on their own in the wild.

Although Bob Leach disapproves of modern falconry, he uses the paraphernalia of the sport to teach the birds how to hunt for themselves.



A Fine Old Tradition

**By Laraine Hubbard
Photos by Evan Yee**

The art department is on the move again!

After four years of planning and one of construction, its new facilities in the old English Building are open and in use.

Greg Kondos, a City College art instructor since 1956, former chairman of the department and an artist of national repute, is pleased and proud of the newly renovated building. Much of its design, he mentions, came from the faculty.

As Kondos walks through the new facilities, he points to the many features that benefit art students. These include up-to-date labs for ceramics, large general arts and crafts classrooms, studios for three-dimensional design and drawing classes, a film-making lecture-lab and a student resource center.

Kondos says, "The classrooms are larger, provide more light and are designed to give both instructors and students the best possible use of the facilities within the space and structure of the existing building."

Echoing Kondos' words, George Esquibel, department spokesperson and ceramics instructor, says, "The building is quite unique; for the potter, the ultimate! The spacious, open and well-lighted room is really a necessity, and I wonder how we ever functioned before in the old quarters."

"Up-to-date equipment plays an important role in the classroom. The old kick-wheels used for throwing pots presented problems of coordination that many first-time students could not overcome. They became discouraged quickly and dropped the class before they really got the feel for it," he remarks. "Already this year, the drop rate is much lower."

"It's rare to have the large number of electric wheels that we now have, 21 in all," he says. "They are particularly suited for the physically handicapped." In the corner of the room, an elderly blind woman is managing very well on one, proving Esquibel's

point.

Other important features are the damp room equipped with a special humidifier to maintain the sculpture and pots at the proper stage for additional work and to control the drying process to prevent warping and cracking.

A glaze room provides a safe place to store and use hazardous chemicals needed for glazing, an awning-covered outside area along the side of the main workroom houses three old kick-wheels "for the traditional students who want a different feeling."

The other instructors seem to be as enthusiastic as Esquibel. Instructor Beryl Palisin proudly shows off the arts and crafts room with equipment to introduce the beginning student to lapidary work, jewelry design, weaving and stained glass construction.

Instructor Bob Leach is eagerly awaiting the start of his three-dimensional art classes in February. These encompass "stone, metal and plaster sculpture as well as woodcraft, something for everyone," explains Leach.

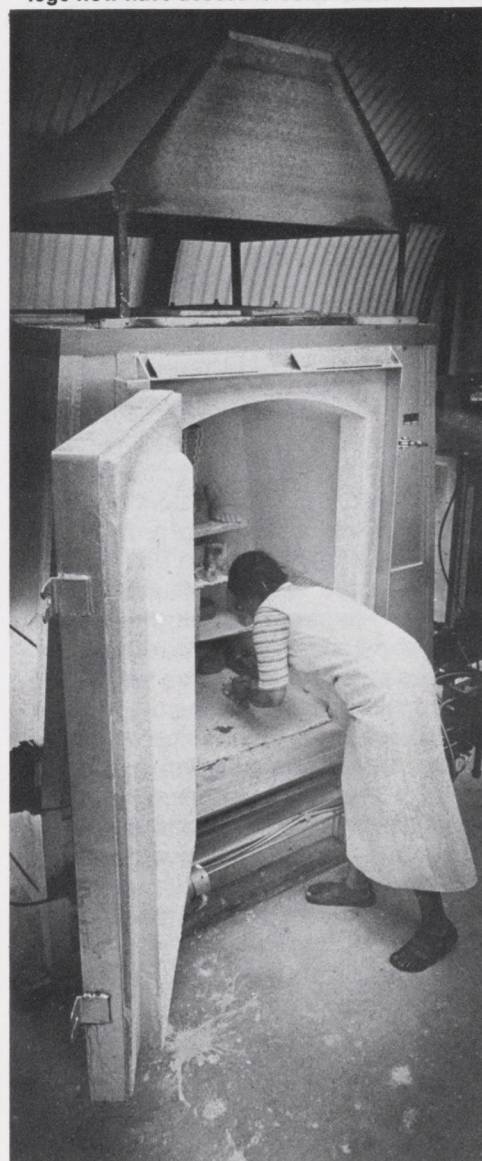
Before students will be allowed to use the many large shop machines being installed, they will be given instruction and quizzes on each machine and will be required to complete a safety program.

Leach is also satisfied with the paint room. "There has been a problem of possible inhalation of fumes in the past while working with plastic resins used in sculpture. The enclosed room with proper ventilation has met state safety requirements, a real plus for us," he comments.

"The film making course is focusing on animation this year — animation that is applicable to commercial art and to the production of films for commercials," says Fred Dalkey, instructor.

The new animation stand will allow students to learn and perfect the technique of drawing the minute variations. The variations are then photographed one at a time, and eventually the process evolves into an animated moving picture. Dalkey foresees, "The future of the film making class will encompass motion picture making too. We now have

Students in the art department at City College now have access to better kilns.





The sculpture area of the new art facility is one of its shining jewels. The room is spacious and well lighted with plenty of natural light provided by large windows. Artists can move freely around their sculpture stands

sufficient room in which to grow."

Drawing instructors Dalkey and David Curry are finding their teaching tasks easier this year. "The additional room and light available plus the new easels, drawing tables and color-right overhead track lighting serve to provide another exceptional lab for the student," explains Dalkey.

Two other new teaching aids are the white chalkboards which simulate the actual black on white of the pencil and paper and a wide ledge-like shelf running the length of the drawing room for students rendering sketches or designs. It frees the easels and tables for others.

Instructor Patricia Tool McHugh, who planned the resource center, views it as a "learning resources library." It will be equipped with carrels, projectors and other audio-visual aids. There, demonstrations can be video-taped and played back for students who miss classes.

There will be enclosed display cabinets for slides, especially of art history; wall display areas for art and

light-table surfaces for tracing.

McHugh says, "It is a place where we can put visual material to be accessible to students and an auxiliary work and study area."

Outside patio areas adjacent to each art room merge into a common lawn. There are plans for stone or plaster benches to develop the area into another art court.

"The court will become a focal point for the students, allowing them privacy to work outside," says Esquibel.

Such growth and change have always been important elements of the fine arts department since 1924 when the Pony Express reported that a special teacher had been hired for art, "meeting a long felt need in the community for such courses."

One year later, in 1925, the one art instructor was joined by a second and then a third. At that time, the Pony Express noted, "The aim of the Art Department is not the production of drawings, but the grounding of students in the fundamental principles of art itself."

The aim has remained the same, but now the full-time and part-time faculty numbers 20.

In February, 1927, the Pony Express heralded the start of what was to become of one of Sacramento's most loved traditions, "The Art Students' League of Sacramento Junior College held a meeting to arrange preliminary plans for a dance and entertainment which promises to be the outstanding social event of the season."

On May 13, the first Art Ball was presented in the Women's Gym. From the very beginning, it was a huge success; eventually it was necessary to extend it for a second night, and the whole college community became involved in the yearly pageant. College musicians, actors, dancers, costumers and scene designers worked long hours to produce an event of unrivalled splendor.

Instructor Larry Welden remembers working on the 1948 Art Ball as a student. He helped with set designs and scenery, working alongside one of his instructors, John Matthew.

"Matthew had gained experience while a student at the Chicago Art Institute where he had been involved in a similar type of ball. He was the one who had originally suggested it, persevered and had the determination to push for the ball. He brought the knowledge and expertise with him," recalls Welden.

"I remember Amalia Fishbacker was responsible for the costume designs for the ball. She had a tremendous imagination and flair for

—more

design and color.”

After the first five balls, they were moved to the Memorial Auditorium because of their popularity. French courts, underwater depths and an imaginary planet called Kohmar were a few of the fanciful locales.

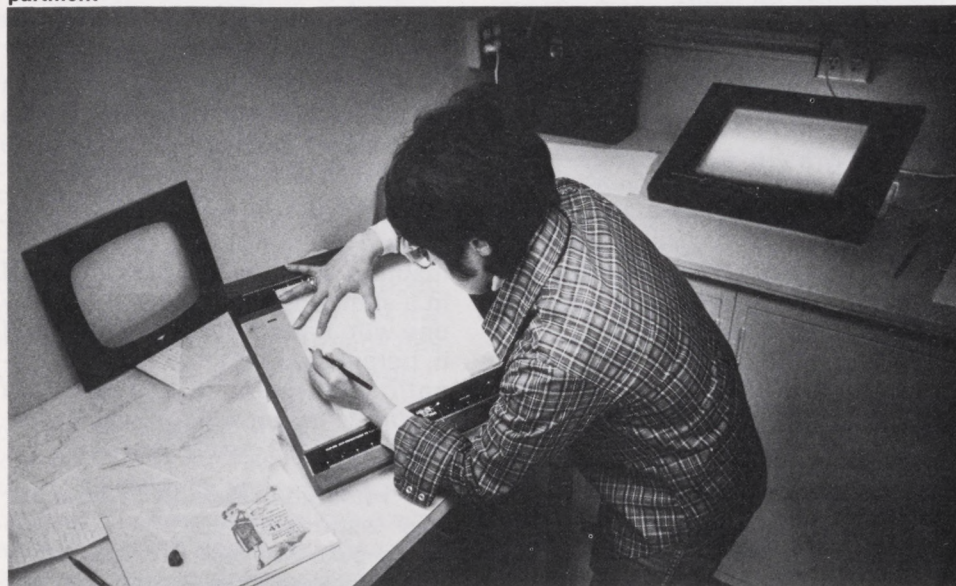
For 22 years, City College astonished the city with productions which rivaled their counterparts in Vienna, Paris and Chicago. As many as 5,000 people would crowd into the auditorium to dance and watch the elaborate pageantry unfold.

The cost in time, money and effort needed to produce such an event each year eventually led to its demise, but art scholarships are still given with the funds raised by the balls.

The profits were also used to purchase paintings from students and faculty members for an Art Bank. The collection is on display in offices and meeting rooms around campus.

For years the Art League maintained and assumed all costs for the Little Gallery in the Library. The members arranged for and hung

The film making section of the art department



exhibitions and made or paid for necessary repairs.

The art department has since taken responsibility for the gallery. Its long-time director, Kondos, says, “It allows the artist to have a stage on which to show his work.” Kondos has brought the work of well-known artists to campus and introduced lesser known, but promising, artists to its attention.

For 22 years, City College astonished the city with productions which rivaled their counterparts in Vienna and Paris.

The inspiration, determination and energy of art department faculty and students were responsible for another Sacramento art gallery.

Kondos, former instructors Wayne Thiebaud and Fred Schmid and five alumni were the nucleus of the Artists Contemporary Gallery. “The ACG was formed in 1958 and prides itself on being the oldest continuous running contemporary art gallery in

Sacramento,” comments Kondos.

Among the founders were former students Benny Barrios, Pat Dullanty, Dora Hunter, David King and Jack Ogden.

Faculty and students from the art department have also a long history of involvement with Crocker Art Museum. Kondos and Forney are members of the board of directors of the art gallery association; Thiebaud was on community selection committees for the gallery; Matthew served on the board of directors and briefly as interim gallery director.

Both Forney and alumnus David Dangelo were assistants to gallery director Frank Kent. They had charge of educational programs, tours and exhibitions.

In the gallery’s permanent collection are paintings by Thiebaud, Kondos, Dalkey, Forney, Laureen Landau, Melton and Welden

Landau is also one of the 15 founders of Matrix — A Women’s Art Space, a group of women artists and art lovers who now have an exhibit area at Sierra School.

Other examples of faculty and alumni work are to be found throughout Sacramento. Part-time instructor Horst Leissel just completed a 1,000-foot mural on the Embarcadero retaining wall; Schmid’s candelabra graces the facade of B’nai Israel Synagogue on Riverside Boulevard; alumni Gerald Walburg and Fred Ball are represented by the Indo Arch and the world’s largest enamel mural on the west end of the K Street Mall.

Ball also has an enamel in the foyer of the Community Center Theatre. Thiebaud’s SMUD mural has long been a Sacramento landmark.

Over and over again, the art department has contributed to the city’s artistic growth since its establishment back in 1924.

— **Laraine Hubbard**

Boar Hunting Pays Off

By Jim Rogers

Probably few decathlon competitors get their start hunting wild boar, but that kind of preparation seems to have paid off for foreign exchange student Albert Miller.

Miller's name was entered in the City College Sports Hall of Fame last spring after he placed third in the NorCal Decathlon.

Miller came to City College from a place which would easily fit most people's conception of paradise. This is the island of Vanna Levu, one of the Fiji Islands, a part of the British Commonwealth.

Until the summer of 1979, he lived on his family's coconut plantation near the village of Savu Savu in a dwelling typical of the island. It has a wooden floor and a corrugated tin roof supported by a bamboo frame.

Art by Corey Cervone

It was there that Miller took part in a sport few have heard of or imagine exists. When Miller, his friends and neighbors became tired of eating fish and shellfish, they would hunt wild boars with spears.

Boars, a species of wild pig, are formidable creatures weighing from 100 to 400 pounds. The males brandish sharp tusks as long as seven inches.

"We could hunt boar with rifles, but we use spears so hunting will remain a sport," Miller explains.

The methods for hunting boar on Vanna Levu are simple. Miller and his hunting party of about four run through the mountainous jungle terrain following their fox terrier hunting dogs. The terriers are trained to flush out the boar.

When a boar is either cornered or turns to fight, they kill it with their six-foot spears made from hollow steel poles with stainless steel tips.

The boar is slung on a pole and carried back to the village. There it is roasted over an open fire, cut up and eaten.



—more

Miller prefers not to wear shoes on the hunt. "They're more of a disadvantage," he explains. "Going through swamp and uphill with shoes, you slide around with no control or grip."

The hunt can be dangerous.

The most danger is from the large male boars. "They sometimes kill the hunting dogs," Miller says.

Miller has chased the less dangerous females and young males as far as 12 miles, but the big males often refuse to run when pursued and sometimes charge hunters who get too close.

Vanna Levu, where the boar is hunted, is the most beautiful tropical island in the world in the opinion of its inhabitants. They call it "the hidden paradise of the South Pacific."

Although the year-round temperature of about 70 to 80 degrees is common in the South Pacific, Miller's village has a unique plus. The hurricanes from December to March, which frequently devastate other villages, are blocked by the island's ridges.

Miller explains that there is little worry in his village about being hurt by the hurricanes. "We would just take shelter in the strongest house around and spend the time together until the hurricane was over."

The athlete dearly misses his home. "I miss the sunrises on the island the most," he says. He and his family rose early every morning to watch them.

He also misses the waves and the stretches of beach which were his front yard.

Miller's favorite activity was the popular Fiji sport, touch rugby. The sport, which Miller played almost daily, is a blend of European rugby and American football.

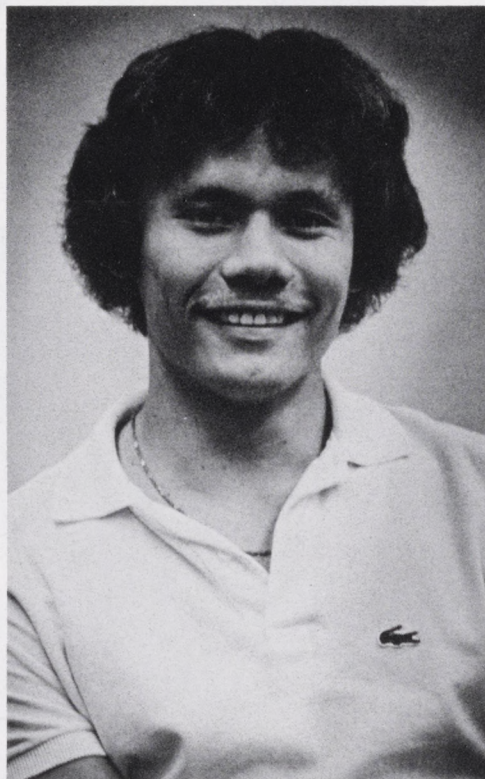
Miller's next favorite activity was snorkel fishing in the 80- to 90-degree water found in the Fiji region of the Pacific Ocean.

Miller estimates that sharks kill five to six Fijians each year during snorkel fishing. The deaths usually occur because of carelessness, according to Miller.

"Coming to the United States was the biggest event in my life," he says. Some of the differences he noticed most upon his arrival in Sacramento were the faster pace of the people, the larger number of cars and the coldness of the winter.

The adjustment has certainly not hurt his athletic ability. Besides his third-place finish in the NorCal Decathlon, Miller placed 10th out of 18 competitors in the State Junior College Decathlon by scoring 6,340 points.

Although Miller was awed by the competition at the state meet and didn't perform up to his expectations the first day, he relaxed the second day and broke his previous best marks in every event.



ALBERT MILLER

With the state meet behind him, Miller has set high goals for himself in the decathlon. His short-range goal is to surpass 7,000 points in the decathlon while at California State University, Sacramento, where he plans to transfer next month.

"My ultimate goal is to go to the Olympic Games in 1984," he says. "It will be really hard work, but I'm willing to sacrifice a lot for it."

Under current Olympic rules, Miller will not have to achieve a designated point total to qualify for the games so long as he is the No. 1 decathlon competitor in the Fiji Islands.

He may already be so. The Fiji Island record was 5,856 points when he left. He surpassed that during his first decathlon, the California State University, Sacramento, Decathlon, where he scored 6,164 points.

Of the 10 events in the decathlon, his best is the javelin. His best throw is 182 feet. Miller attributes his success with the javelin to his spear-hunting experience. He says he visualizes a boar in front of him when he prepares to throw the javelin.

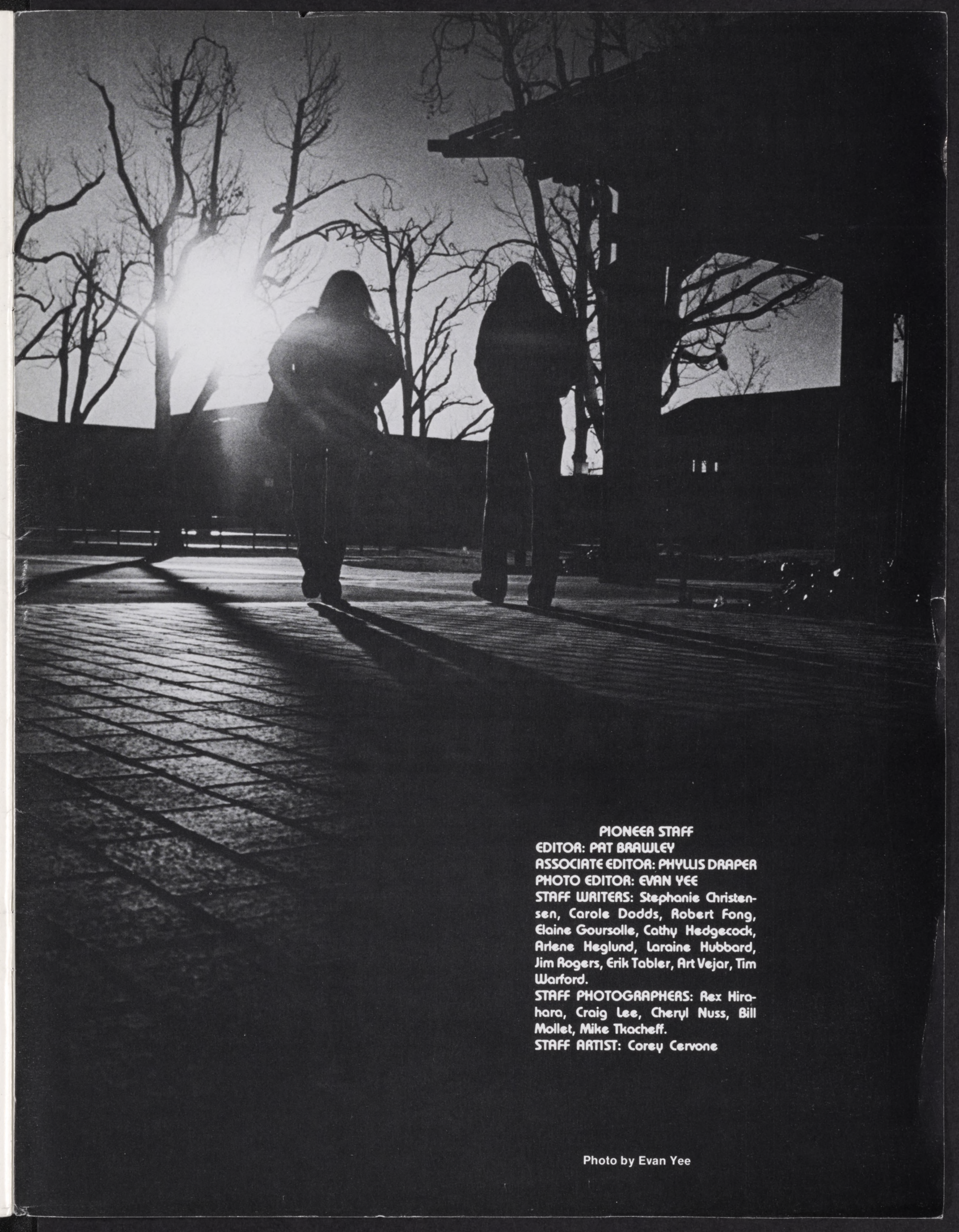
Miller is also strong in the running events. He has clocked 11.2 in the 100-meter dash; 15.3 in the 110-meter high hurdles; 50.6 in the 400-meter run and 4:42 in the 1500-meter run (equivalent to a sub-five-minute mile).

Miller believes he can improve the most in the high jump. He has gone 5-11 and expects to go 6-6.

Coach Bob Lanza considers Miller an invaluable addition to the men's track and field team. He competed in all of the team's dual meets in preparation for the decathlon. While dividing his energy among an average of six events, he scored as many as 30 points for the team, a very significant athletic feat.

After Miller earns his bachelor of arts degree, he plans to return to the Fiji Islands to coach and teach and watch the sunrise.

— Jim Rogers



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Photo by Evan Yee

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Sacramento City College

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